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JULY, 1916.

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Notes and News.

THIS year the Annual Meeting of the British Association will be held at Newcastle-on-Tyne in the first week of September. That distinguished archæologist Sir Arthur Evans will take the place of Prof. Schuster as President, and will deliver his address on Sept. 5. Among the various Presidents of sections we notice Mathematical and Physical Science, Prof. A. N. Whitehead; Zoology, Prof. E. W. Macbride; Geography, Mr. D. G. Hogarth; Anthropology, Dr. R. R. Marett; Educational Science, the Rev. W. Temple; and Agriculture, Dr. E. J. Russell. Evening lectures will be given by Dr. Chalmers Mitchell on 'Evolution and the War,' and by Prof. W. A. Bone on 'Intensified Combustion.'

* * * * *

THE Civil List Pensions published on July 4 include 170*l.* for Lady Murray, the widow of the great editor of the 'New English Dictionary'; 200*l.* for Mr. Comyns Carr; 150*l.* for Mr. W. H. Mallock; 100*l.* for Mr. Biscombe Gardner; and an additional 50*l.* for Mr. W. H. Davies.

* * * * *

EDUCATION has suffered many things from the war, but we do not know yet whether the temporary suppression of the Secondary Teaching Department at Bristol University is to be credited to the same cause. We should not be surprised if this action of the Council brought about an agitation similar to that which occurred on the suppression of the Chair of Literature a few years ago and the consequent dismissal of Dr. Cowl. We should be interested to know whether in the present case also the Senate's recommendation was disregarded. In the interests of the University generally, as well as in the particular interests of those concerned, we trust the Council will give the public an opportunity of forming an opinion upon the reasons which have induced them to take a step which, on the face of it, is not in the interests of students, and will also give Dr. Geraldine Hodgson an assurance that, should the department be reconstituted, she will have the first offer of her old post under conditions at least as good as those hitherto existing.

We have sent the above paragraph to Lord Haldane, who is Chancellor of Bristol University, but there has hardly been time for a reply. As one who has the future of education really at heart, he must surely have informed himself on a matter which concerns him so intimately, and which bears so directly on his recent remarks in the House of Lords on the need for training Secondary teachers. It would appear he was not correct in speaking of the University of which he is Chancellor as one of ten which make provision for this.

* * * * *

THE FEDERATION OF UNIVERSITY WOMEN, which held its Seventh Annual Meeting at the University of Manchester on June 24, is an association of growing importance at the present time. We learn that a Register of University Women ready to offer themselves for war service has been compiled, and that responsible positions have already been filled both under Government and in business houses. This Register has now been taken over by the Board of Trade Employment Department, and should serve to reduce the complaint that well-educated women are not getting the recognition which is due to them, on account of the preference given to cheaper and less instructed hands. The special Prize Fellowship of 100*l.* offered by the Federation to encourage research on some question of notable interest in the national crisis has been won by Dr. Alice Lee, who is about to investigate the birth-rate as affected by present conditions.

* * * * *

UNDER the auspices of the British Academy the annual lecture on 'Aspects of Art, including Poetry,' instituted under the Henriette Hertz Trust, was delivered on July 12 by M. Maurice Barrès, his subject being 'Le blason de la France, ou ses traits éternels dans cette guerre et dans les vieilles épopées.' It was refreshing to find the eminent novelist and member of the Académie Française such a "draw" that the rooms of the Royal Society were filled to overflowing, and numbers of people were turned away. But we trust that a larger room will be taken the next time we are honoured by such a distinguished lecturer.

* * * * *

THE Shakespeare Festival at the Memorial Theatre, Stratford-on-Avon, will open on July 29 with a performance of 'The Comedy of Errors,' and will be followed by performances of 'The Two Gentlemen of Verona,' 'The Winter's Tale,' 'Othello,' 'Much Ado about Nothing,' and probably 'Henry VIII.,' 'Macbeth,' and 'Hamlet' in its entirety. In honour of the centenary of Sheridan two of his comedies will be given—'The Rivals' and 'The School for Scandal.' This year being also the Tercentenary of the death of Francis Beaumont, it has been suggested that either 'Philaster' or 'The Knight of the Burning Pestle' should be added to the repertory. The festival will be under the direction of Mr. Ben Greet, the players being mainly those who have already brought Shakespeare to the people this year at the Royal Victoria Hall.

* * * * *

WE are glad to note that Mr. D. W. Freshfield, a veteran who has done much for geography, has been made a D.C.L. at Oxford, and that Dr. Henry Bradley, now the chief editor of the 'New English Dictionary,' has been elected to a special Fellowship at Magdalen College.

* * * * *

MR. A. T. DAVIES sends us the following notice concerning books for British prisoners abroad:—

"Regimental Care Committees and relatives and friends of British prisoners will do them a good service by bringing to the notice of the interned, in their letters to them, the fact that, if they are desirous of carrying on serious reading, they can obtain, free of charge, educational books on almost any subject by writing to Mr. A. T. Davies at the Board of Education, Whitehall, London, S.W. To facilitate the dispatch of parcels of books, and, if possible, the organization of an Educational Library in every camp, all

applications for books should, as a rule, be sent through, or endorsed by, the senior, or other responsible, British officer or N.C.O. in the camp. Where for any reason (which should be stated in the application) this course is impracticable, requests from individual prisoners will as far as possible be acceded to."

* * * * *

WE are glad to notice that Prof. Fitzmaurice-Kelly has been appointed to the new Cervantes Chair of Spanish at King's College, London, though the choice was a foregone conclusion if that accomplished scholar was available. We see also that Sir James Roberts has given 10,000*l.* to the University of Leeds for a Professorship of Russian.

This zeal for modern languages should do something to reduce our national deficiencies; but what of French? The recent visit of French Professors reminds us that there is no Chair of French either at Oxford or Cambridge. Oxford, indeed, has a Taylorian scholarship, which Swinburne won, but it is not confined to French, and may be gained in other modern languages. We feel sure that our two chief Universities could find competent scholars to occupy a French Chair, and we hope that an obvious gap may be filled by timely generosity. We know that French has a strong appeal to the Oxford Chancellor.

* * * * *

THE first meeting of the Governing Body of the School of Oriental Studies in London was held on June 22, when the President of the Board delivered the charter of incorporation to the Governors. We are glad to notice that in his address he mentioned the necessity of giving our representatives and agents a thorough training, not only in the language, but also in the religion and customs, of native populations. The new science of anthropology, in fact, deserves much wider recognition than it has received. It should be, for instance, an essential part of the examination for the Indian Civil Service. Sensible people have long since pointed out this obvious reform, but the plea must be repeated until it penetrates the official intelligence. A book like Sir George Birdwood's 'Sva' is more valuable for the understanding of India than a dozen histories of battles.

* * * * *

THE Annual Meeting of the Alcuin Club was held at 77 Westbourne Terrace on May 26, when the Report presented showed that the Club is continuing its valuable work in spite of the war. Last year it was found impossible to publish any books; but now a work on the history of Reserving the Eucharist is in the press. It is by the Rev. W. H. Freestone of Mirfield, who has had the valuable assistance of Dr. Frere. It was also announced that the series of Edwardian Inventories would be continued by the publication of those of the City and County of Exeter, which had been edited by Miss Cresswell, a well-known Devonshire archæologist. At the same time the practical application of liturgical knowledge, which is one of the main objects of the Club, will be carried on by additions to the Prayer Book Revision pamphlets. The present Hon. Secretary (Dr. Dearmer having resigned in consequence of an invitation to lecture in India in the autumn) is the Rev. A. S. Duncan-Jones, Vicar of St. Mary's, Primrose Hill, N.W.

* * * * *

ON July 17 Messrs. Sotheby begin several days of sales which offer many chances of good things to the book-lover and collector of autographs. Included are Incunabula; Welsh MSS. from the fourteenth to the seventeenth century; the collection of Alexander Skene, rich in Scottish works of the first importance; Folios of Shakespeare; Coloured Caricatures of the Franco-German War; and French illustrated books of the eighteenth century.

The autographs are full of historic and literary interest. We notice Richardson replying to criticisms of 'Sir Charles Grandison,' Thackeray caricaturing himself, Walter Scott telling a good story in his easy, inimitable manner, Bismarck figuring as a landlord, Beethoven's notebook with his own memoranda, and a series of Wagner's letters.

* * * * *

ON August 15 and the next two days Messrs. Sotheby will sell an unusually fine selection of Americana from the Britwell Court Library. Among the many rare volumes those referring to Virginia and New England are the most important. The adventures of Cortez, Drake, and Raleigh are illustrated, and followed by pamphlets regarding the colonization of Virginia, 1606-11. In 1610 a disaster to some emigrants led to 'A Discovery of the Barmudas, otherwise called the Isle of Divels,' an account which gave Shakespeare hints for 'The Tempest.'

* * * * *

THE "County Church" Series of guides to the old parish churches of England, which has reached its twelfth volume, has been taken over by Mr. Batsford, and it is proposed to extend it after the war. This is good news, for the books, edited, and in many cases written, by the Rev. Dr. Cox, represent sound information in a handy form.

* * * * *

THIS year will see the end of Mr. Cobden-Sanderson's Doves Press, which has given book-lovers so many excellent things in a worthy form. The publications still to be issued are a selection of Goethe's poems in three groups, which will appear in September, and a 'Catalogue Raisonné' of all books printed and published at the Press, 1900–16, the third and final edition, with portrait, which is due in October or November.

* * * * *

THE Committee of the Civic Arts Association is paying special attention to War Memorials, both on a large and on a small scale. It suggests that artists unfit for military service, and, in many cases, winning a scant livelihood owing to the war, might be employed on such work before peace is declared; also that municipalities might find work for the best of the craftsmen whom they train on the embellishment of local buildings and public work in general. The Association has certainly important work to do in the correction of the average taste of the public, and we hope that the expert Advisory Committee, whose services it offers, will be appreciated both by public bodies and private persons.

* * * * *

J. M. H., in a recent number of *The Nation* of New York, asked for aid as to the origin of the word "wumble," which he had seen in our notice of 'The Starlight Express.' Mr. Algernon Blackwood, the author of the play, sends us the following answer:

"The word 'wumbled' occurs in a book of mine, 'A Prisoner in Fairyland,' on which 'The Starlight Express' was founded. It is a composite word invented by the children in that book, and is formed from 'jumbled' and 'worried.' To be 'wumbled' is to be worried in mind and to have one's ideas rather jumbled up."

* * * * *

THE death of Mrs. Margaret Verrall, the widow of the classical scholar, is a loss to Cambridge and to psychical research, in which she had taken a keen and effective interest for many years. Mrs. Verrall was a capable Classical Lecturer at Newnham, and did a service to classical archæology by her book with Miss Jane Harrison on 'The Mythology and Monuments of Ancient Athens.' As Secretary of the Committee for Belgian Hospitality at Cambridge she did admirable work last year, as was expected by the many friends who knew her ability and charm.

SOME LEADING TENDENCIES IN RECENT POLITICAL THOUGHT.

V.—Problems of Commonwealth.

For the moment the military problem is all-absorbing. Nevertheless, in spite of well-worn proverbs about counting certain small birds before they are hatched, and dividing the skin of a great beast before he is slain, it is well that we should face as soon as possible the essentially political problems of peace. They cannot be settled satisfactorily unless they are well thought out, and the process of thinking out needs time. We must beware lest peace, when it comes, finds us as unprepared as war did in August, 1914. The economic questions are engaging deep attention, but those of politics are nearly as pressing, and of these none is more important than those implied in the terms Nationalism and Federalism.

If we here attempt no any detailed discussion of the subject of nationalism, it is only because so many able books and essays have appeared upon it since the beginning of the war. As a result the reading public are appreciably nearer to a right understanding of the matter than they were before. England has been a nation so long that, except for a certain amount of irritation produced by recalcitrant Celtic elements, we have treated the problems of nationalism as settled questions concerning which it was not necessary to think. But, unfortunately, to understand is only to realize more clearly how impossible is the attempt to make all political frontiers coincide with national boundaries. It has been brought home to us forcibly in the course of the Home Rule controversy that there is no "national" boundary between the Protestant and the Catholic parts of Ireland; and Ulster is only a replica of the conditions in Austria-Hungary and many other parts of Europe. The nationalities may be unified in feeling, but geographically they are inextricably mixed. The difficulties arising from the strong development of national feeling, as well as those of the maintenance of the life of small states in the face of the huge Powers, have caused many thinkers to look for a solution in the direction of Federalism.

The well-known work of Freeman proved that the formation of a federal union is a political device that we owe to the genius of ancient Greece; but in modern times its real importance dates from the foundation of the United States. The best analysis of the nature of a federation is contained in Dr. Dicey's 'Law of the Constitution.' He points out that a federal government is the most appropriate form of organization in a state whose component parts desire union, but do not desire unity, and that it is usually, though not always, a stage in the progression towards unity. It is a half-way house between a voluntary alliance among independent states and a completely unified state. In legal language an alliance is a matter of contract, and can be dissolved at the instance of one of the parties with no more serious result than that of a breach of contract. A federal union involves a change of status, and one of the parts cannot break away on its own initiative without facing the consequences of rebellion. A federal constitution must inevitably be embodied in a written document, because it is necessary to divide the legislative and governmental powers between the central and the provincial authorities, and also to determine whether the powers not specifically mentioned in the constitution (usually termed the "reserve" or "unenumerated" powers) are to be exercised by the central power or the provincial. In a recent case the Privy Council attempted to lay down the doctrine that a true federation only exists where the unenumerated powers are reserved to the provinces, as in the United States; but few legal, and hardly any political, writers would assent to such a limitation of the term.

The possibilities of federalism on the Continent could not be discussed in anything short of a fairly considerable volume; but the problem of Imperial Federation is of smaller compass and of pressing interest. The movement dates from 1884, and its literature is extensive, but it will be quite sufficient for the moment to refer to two books only, viz., 'The Problem of the Commonwealth,' recently published, and the new Introduction to Dr. Dicey's 'Law of the Constitution,' dated October, 1914, but evidently written before the war.

The former courageous and outspoken book is a result of inquiries by the *Round Table* groups, and is written by the editor of that admirable periodical—itself representative of some of the best political thinking of our time. No person who takes any real interest in the future of the Empire can possibly afford to neglect the work; but all that can be done here is to state the conclusions in the baldest outline, though at the risk of presenting the case insufficiently, and therefore unjustly.

They may be put as a series of propositions:—

1. The Dominions at the present time have absolute self-government in relation to their local affairs, even extending to such "federal" matters as the imposition of tariffs and the regulation of immigration.

2. Nevertheless, they are not independent states from the point of view of International Law, but are involved in peace or war by the action of the Mother Country alone, who is under no obligation to consult them on the matter.

3. They have no voice at all in the conduct of the foreign policy of the Empire, upon which the issues of peace and war depend, and that, Mr. Andrew Fisher has stated, "can't go on."

4. Having no voice in foreign policy, they are under no obligation to contribute to the cost of Imperial defence, and only do so by way of voluntary gift. The liability for the cost of defence falls upon the British taxpayer alone. This was clearly shown when the Canadian Senate threw out the Bill providing for additions to the Canadian Navy at a cost of 7,000,000*l*. The Canadian Government did not resign, as an English one would have been bound to do in such circumstances, but the Home Government promptly provided for the deficiency by introducing supplementary estimates.

5. There are six departments which are so inter-related that they cannot be separated from one another, viz., the Foreign Office, the Admiralty, the War Office, the India Office, the Colonial Office, and a department of Imperial Finance.

6. There must be one authority, and one authority only, to look after these matters. No statesman would ever agree to a division of such responsibilities. The single authority must likewise be responsible to one electorate and one Imperial Parliament, and must have absolute power to provide the finances that it requires.

7. This means the formation of a new Imperial Government and the enactment of a new written federal constitution.

8. The separation of the powers would be peculiarly easy in the case of the British Commonwealth because they have been separated already. *Solutus est ambulando.* It would simply be a matter of transferring to the Federal Government the powers now exercised by the Imperial Government. The departments, except the supremely important one of Imperial finance, stand ready to be transferred in working order.

9. The change would involve no material alterations in the constitutions of the Dominions (except in relation to finance), because the new Imperial powers would be powers that they have never possessed. On the other hand, the changes involved in the constitution of the British Isles are of the most drastic character.

When we consider these proposals in the light of Dr. Dicey's observations it is noteworthy that in some respects the remarks of so distinguished a jurist appear somewhat unsatisfying, but we believe that they do for two reasons. In the first place the outlook has changed radically since they were written. In the second place the schemes of Imperial Federation hitherto put forward have been on the whole extremely crude, and open to such annihilating criticism as Mr. Asquith administered to Sir Joseph Ward's proposal for a permanent Advisory Council at the Imperial Conference of 1911. The scheme outlined in 'The Problem of the Commonwealth' is of a different order. The difficulties are fairly faced, and no one can read it without feeling that it is practical and workable. It must be repeated that nothing could be more dangerous than to attempt to shelve the solution of this problem. New conditions of all kinds surround us, and just as the Allies are drawing closer together, so the component parts of the Empire must do so too, at the peril of a grave failure to develop, if not of actual disruption.

The first fence to be negotiated is the arrangement of finance. It would not be far from the truth to say that no thoroughly satisfactory system of federal finance has yet been devised. In the case of the British Empire one obvious artifice must be ruled out of court at the outset on geographical and economic grounds, viz., the imposition of a general tariff. Such a plan may be adopted in the case of a federation which is a geographical unity, but it is totally impracticable in the case of a scattered Empire. The Dominions themselves also would not easily consent to give up the right to impose their separate tariffs. The financial scheme worked out in 'The Problem of the Commonwealth' is extremely ingenious, but the matter is far too technical to be discussed here.

The second difficulty is the sentimental attitude of the old country. The sacrifice that England will be called upon to make will be enormous, and an appeal to the emotions of the electorate against the proposals could be put in an exceedingly telling form. They would be asked whether they could consent to a plan under which the Mother of Parliaments, the first and greatest deliberative assembly in the world, the forerunner, and for nearly seven hundred years the example to all, of representative government, is to be reduced to the level of a provincial assembly. It would be idle to deny the tremendous force of such an appeal, and unjust to minimize the extent of the renunciation that the Mother Country will be asked to make. Yet we believe that the British electorate will rise to the occasion, once they thoroughly understand the issues involved. But a complete education is necessary, and to this nothing will contribute more powerfully than such a fearless book as 'The Problem of the Commonwealth.' They must appreciate the grave peril to the Empire if the question is allowed to drift; the necessity for institutions to adapt themselves to altered conditions; that, far from being degraded, they are asked to merge themselves in a larger whole, and to embrace a more vigorous ideal; and, above all, to remember the terrible lesson of the American Revolution, and, consequently, to admit the justice of the Colonial view, that adequate representation must go hand in hand with full responsibility.

Thirdly, there is what may be termed the historical objection. It is one deserving of every consideration, and requires to be fairly met. Put in a few words, it amounts to this, that as the constitution of England grew up largely as a result of the development of conventions, customs, and understandings, so the constitution of the Empire ought to grow up in the same way. Dr. Dicey says (*op. cit.*, p. lxxxvi):—

"The English taxpayer will not, and ought not to, continue for ever paying the whole cost of Imperial defence. The Dominions cannot for an indefinite period bear the risks of Imperial wars without having a voice in determining if such wars should begin, and when and on what terms they should be brought to an end. Imperial statesmanship is rapidly advancing in the right direction. The system of Imperial Conferences and other modes of inter-communication between England and the Dominions will, we may hope, result in regulating both the contribution which the Dominions ought to make towards the defence of the Empire, and the best method for collecting colonial opinion on the policy of any war which may assume an Imperial character. My full belief is that an Imperial constitution based on goodwill and fairness may within a few years come into real existence, before most Englishmen have realized that the essential foundations of Imperial unity have already been firmly laid. The ground of my assurance is that the constitution of the Empire may, like the constitution of England, be found to rest far less on parliamentary statutes than on the growth of gradual and often unnoted customs."

The answers to this view are several. Events are moving with extreme rapidity; unconscious growth requires time, and great delay may result in great disaster. Again, at important crises the English constitution itself was definitely "made," and the result embodied in statutory enactments. Putting aside fundamental instruments such as Magna Carta and the Bill of Rights, the unions with Wales, Scotland, and Ireland were all effected by definite statutes, and this was done because it was impossible to carry the matter out in any other way. The case of Wales is particularly strong because the union was effected by conquest, not by treaty, and at a period when legislation had hardly come into existence. Nevertheless, *statutum Walliæ* was considered necessary. Ample discussion there should and must be, but there are the fundamental facts that the present Imperial Government is responsible only to the home electors, and can only impose taxation within the limits of these islands. No Imperial constitution can come into existence without a radical alteration in these two matters, and that alteration cannot be carried out except by legislation.

In this connexion there is one important point that must not be overlooked. Lord Bryce has taught us that the fundamental classification of constitutions is not into written and unwritten, but into rigid and flexible. The English is the standard modern example of a flexible constitution, as the United States is of a rigid; but it is not necessary that a written or statutory constitution should likewise be rigid. They usually are, but the example of South Africa proves that a flexible constitution may be embodied in a written form. It all depends upon the machinery provided for alteration, and, if it were thought desirable, there would be no insuperable difficulty in framing an Imperial constitution that would be capable of growth.

Lastly, we must pass by with a brief reference the proposal to extend federal government within the United Kingdom by some form of the proposal usually called Home Rule all round. Dr. Dicey argues very strongly against any such proposal upon the grounds (1) That there is no trace whatever of the existence of the federal spirit throughout the United Kingdom; (2) That there is good reason to fear that the federalization of the United Kingdom, stimulating as it would the disruptive force of local nationalism, might well arouse a feeling of divided allegiance; (3) That federalism, as the dissolution of the United Kingdom, is absolutely foreign to the historical and, so to speak, instinctive policy of English constitutionalists. These are weighty objections, but, as a full discussion is impossible at the end of a short paper, we must be content with two observations.

First, the matter is forced upon our attention owing to the Irish Home Rule proposals. The attempt to combine a unitary and a federal constitution is one that verges upon impossibility. The difficulty of providing any satisfactory scheme for the attendance of Irish members at Westminster is not due to Celtic perversity, but is inherent in the nature of the problem. That problem may become so urgent in the future that some form of federal government within these islands may prove to be the only solution.

Secondly, this question stands on an entirely different plane from that of Imperial federation. There is no urgent question here of defence or of foreign policy, but of dealing with matters of domestic legislation, and such are of an importance secondary to vital issues affecting the whole Empire. The march of events may render it necessary to determine both questions, but they should not in any degree be confounded.

LITERATURE

TENNYSON AND CRITICISM.

MOST of the really great men of letters of the nineteenth century have by this time secured their critics and biographers. What remains to be done is not much, though outlines can be filled in here and there, small details can be corrected by zealous students who sometimes overrate their importance, and the latest point of view can be emphasized.

In the accumulation of detail America has for some years been busy. So many teachers of English aspire to be Doctors that theses of real importance are getting scarce, and we find a laborious and largely infructuous industry taking the place of original thought. The late Prof. Lounsbury, with his wide knowledge and catholic appreciation of English, had a similar zeal for detail when he started on 'The Life and Times of Tennyson from 1809 to 1850,' and we cannot say that his endless search after every kind of information bearing on the period is entirely justified by results. There are more than six hundred pages here, and the world has long since consigned to oblivion the bulk of contemporary criticism concerning Tennyson. So much is admitted by Prof. Wilbur Cross, who has looked after the final revision of the book. The author himself goes so far as to say :—

"After a careful examination of the criticism which Tennyson received during the twenty-five years under consideration, it is well within bounds to declare that nine tenths of it is not worth the paper on which it was written, and that no small share of this nine tenths is discreditable to the men who wrote it and to the periodicals in which it appeared."

If this is so, it deserves reproduction only where it can be shown directly to have influenced Tennyson. We see no reason, for instance, for examining the amount of vanity in "musty, fusty Christopher," as shown in his attitude towards criticism of his own work, or for detailing his increasingly futile and often indirect attacks in his later years on Tennyson. A more valid plea for a new biography lies in the fact that the 'Memoir' of Tennyson, delightful and indispensable as it is to all true lovers of literature, is the work of a son. Another, "free from the trammels of relationship" can "speak out as an unbiassed critic in just praise and blame." Yet personal intercourse counts for much which even an admiration from youth upwards cannot supply. Such intimate knowledge gives the best chance of getting at motives, which are always the puzzle in a human character, as they are in the larger field of history. We do not gather that the Professor ever knew the poet who was the subject of his last lectures. Is he able in this posthumous book to add much that we do not know and that is really illuminating? Has he as a ripe critic selected from the huge mass of Tennysoniana the relevant things, or cleared up doubts by his own new comments? These seem to us the vital points in such a volume as this, apart from the important question whether it is written in a style worthy of the subject. Here Prof. Cross is emphatic :—

"Nothing that he ever wrote better displays his remarkable qualities as a literary historian, his brilliant wit and humor, and that mastery of style which places him among the foremost prose writers of recent times."

We can hardly go so far as that. The book is written in a very readable style, and we are grateful for its occasional humour; but it has not the grace of language which we associate with masters of English. It suffers from too much elaboration, as some otherwise excellent American stories do. Prof. Cross tells us of the extreme care shown in the writing. We think we should have guessed it from the style. Yet it must be remembered that Prof. Lounsbury did not live to make his final revision, which might have been in the direction of simplification.

It is a disappointment to us that, with his vast knowledge and grasp of Tennysonian criticism, he did not add his own mature conclusions to the inferior ones which he pillories. Where we do get his point of view, it is, as a rule, eminently sound and judicious, though we think him distinctly unfair to Lockhart, and not precisely happy when he quotes J. S. Mill concerning "the vulgar pride of nationality in which Tennyson was always too much inclined to indulge."

As for the contemporary critics, they are examined with marvellous thoroughness; but the disinterment of their shortsightedness tends after a time to wearisome reading. Yet the exposure of their efforts is a lesson in the limitations of criticism which may be salutary. But Prof. Lounsbury has thought it necessary also to give us an elaborate groundwork of information on the literary powers and fashions of the time before he comes to their influence on Tennyson. We do not think that it was worth while to devote an entire chapter to the 'Keepsake' productions. Any competent reader of this book will surely know what these repositories of twaddle were, with their strong infusion of fashionable names, and their occasional condescension to real poetry. Similarly the story of *The Edinburgh* and *Quarterly* did not really need retelling. In this region of exposition Leslie Stephen and Walter Bagehot, to mention no others, have already done sound and amusing work. In fact, Prof. Lounsbury's book would have been more readable and equally effective if it had been considerably shorter. Those who take it as a guide to the right judgment of Tennyson will find much clearly explained, and some errors exploded, but on the positive side they will miss something. The real cause of Tennyson's success with the big public when it came was not, perhaps, that the public appreciated points of style and metre and essential beauties of poetry that the critics had missed, but that it found in Tennyson a poet admirably representative of English life and the charms of the English countryside. 'The May Queen' and 'The Miller's Daughter' are not such good poetry as 'Œnone' and 'Ulysses,' but they won Tennyson a hearing for his more exquisite work and for that great style which seldom descended to the commonplace. Also "he mirrored, as did no other poet of his period, the changing feelings and the varying moods of the generations to which he successively appealed." He did not make the mistake, from the worldly point of view, of being a pioneer too far ahead of his time, though he spoke out nobly for the good of the world and the righting of wrongs.

Prof. Lounsbury has emphasized—we think, with justice—Tennyson's excessive sensitiveness to criticism, even when it came from ignoble and negligible hands, and he shows plainly the harm accruing from this morbid feeling, which was fostered by an hereditary tendency to melancholy. For ten years Tennyson was almost silent, and too discouraged to exercise a talent which could not be so vigorous later. The man of mature years, the Professor maintains, does not keep his full poetic gift, and we think the generalization sound. We cannot say as much for the suggestion that many, perhaps most, of the headmasters of English public schools were, like Tennyson's at Louth, conscientious ruffians; and the Professor underrates, perhaps, the help or harm that can be brought or wrought to a book by a "popular critical organ." Yet it is true that the authorities with whom he generally deals could neither kill nor cure, and his examination of Macaulay's famous attack on Montgomery is notable for its independence and its revision of general beliefs on the subject. Montgomery is as dead as Tupper, but he comes into the Professor's survey, like other faded luminaries, as an instance of the taste of the time. Critics of the United States, we note, are exhibited in all their blatant incompetence as well as our own. The poems of 1842 produced from Prof. Felton of Harvard "distinctly the silliest criticism which the poet's new venture received anywhere." Was not this the friend to whom Dickens addressed several letters? We wonder if they agreed on the point, for Dickens, at least in later years, was a great admirer of Tennyson. On the 'Idylls' he has left the simple comment: "Lord! what a blessed thing it is to read a man who can write!" Yet America can boast a bright particular star of Tennysonian criticism in Poe. His generous and heartfelt praise outweighs dozens of futilities.

Our own columns are frequently cited, and *The Athenæum* has a respectable record, if not a good one, so far as Tennyson is concerned. The discovery of genius in

The Life and Times of Tennyson: 1809-50. By Thomas R. Lounsbury. (New Haven, Yale University Press; London, Milford, 10*s*. 6*d*. net.)

A *Tennyson Dictionary*. By Arthur E. Baker. (Routledge & Sons, 8*s* 6*d*. net.)

his prize poem was due to the generosity of a friend with special knowledge of a very promising young man; and the harm it did as an indication of a clique which was ready to support Tennyson against the world and exasperated believers in older poets may well have been counterbalanced by the encouragement it gave. Chorley, when Tennyson became Laureate, was a strong and annoyed supporter of the claims of Mrs. Browning. He is severely criticized, but there was nothing ridiculous in his attitude, as there was in Bulwer's when he derided Tennyson's weakest verses and stood up for Sheridan Knowles as better deserving a pension. *The Athenæum* notice of Tennyson's collection of poems in 1842, though cautious in tone, recognized his claim to a high place among modern poets.

The charge of affectation was the one most frequently brought against Tennyson in these early days, and was, as the Professor points out, due in part to his fads of spelling, which produced such forms as "Maymorning." The "employment of archaic or obsolete or unusual words" was a more serious handicap, according to the critics, and here it would have been interesting to have Prof. Lounsbury's mature judgment concerning the 'Ode to Memory,' which a wicked wag called the ode from memory. The "dew-impearled winds," the "ribbed sand," "wattled folds," the "amber morn," the "storied walls"—all these adjectives have a familiar air to the expert student of English poetry. The question how far Tennyson consciously or unconsciously imitated earlier masters has been discussed *ad nauseam*, but it is one that must be considered by all thorough students of his style.

What critics could say in the first half of the nineteenth century when their own vanity was severely wounded may be seen in Christopher North's comment on praise of Tennyson in *The Westminster Review*:—

"It is a perfect specimen of the super-hyperbolical ultra-extravagance of out-rageous Cockney eulogistic foolishness, with which not even a quantity of common sense less than nothing has been suffered, for an indivisible moment of time, to mingle; the purest mere matter of moonshine ever mouthed by an idiot-lunatic, slavering in the palsied dotage of the extremest super-annuation ever inflicted on a being, long ago, perhaps in some slight respects and in low degrees human, but now sensibly and audibly reduced below the level of the Pongos."

The "reckless rowdyism" (to use Prof. Lounsbury's excellent phrase) of Wilson, by his own account the special patron of young poets, is well exhibited here. The reader will find similar tributes to rising genius, and several criticisms and retorts by more important men, including Tennyson himself, which are not nowadays easy to get at in print. In accuracy and in recondite side-lights on the poet's career the book is certainly remarkable. It will be of real value to all keen students of Tennyson, though it needs to be supplemented by genuine criticism which is readily accessible.

The book ends, for instance, with 'In Memoriam,' on which the comments of F. W. Robertson are mentioned. But since his day we have had Gatty's 'Key,' two chapters in Tainsh's 'Study,' Dean Beeching's neat little commentary, the elaborate notes of Churton Collins, and finally, in 1905, 'In Memoriam annotated by the Author,' which contains also a striking letter of appreciation by Henry Sidgwick. Even so, the lover of poetry may find out new things for himself, especially those which bring Tennyson into the great tradition. In the wonderful interpretation of the effects of wind in the fifteenth poem,

> The last red leaf is whirl'd away,

how simple and vivid the phrase is! Yet it may owe something to Coleridge's

> There is not wind enough to whirl
> The one red leaf, the last of its clan.

There is a capital index. "Maplethorpe" should be 'Mablethorpe,' the title (not given in the text) of the reminiscence of the sea printed at p. 34.

Mr. Baker gave to the world in 1914 an admirable and exhaustive Concordance to Tennyson. His 'Tennyson Dictionary' is much less fortunate. He is not sufficiently equipped with the knowledge needed to explain so learned a poet as Tennyson, and the brevity which he claims is not a useful quality when it produces explanations like "Virgil=the Latin poet." Considering all that has been done for the elucidation of Tennyson's references by a host of scholars and critics, we are surprised at the quality of Mr. Baker's notes on words and proper names. Looking in any responsible dictionary of the better sort, he would discover exact references to the works of authors. He has failed generally to give them here, though we notice a few Bible texts mentioned with chapter and verse. What is the use of supplying a vague reference to a long series of poems like 'In Memoriam'? Again, what is the use of tackling Tennyson without a special knowledge of the Latin and Greek classics he used so much? When Tennyson dedicated his 'Demeter and Persephone' to Prof. Jebb, he spoke of

> You, that yesterday
> From out the Ghost of Pindar in you
> Roll'd an Olympian.

This refers to the Ode in Pindar's metre and language which Jebb wrote for the celebration of the eighth centenary of the University of Bologna, and which is printed in his 'Translations into Greek and Latin Verse,' second edition, 1907. All that Mr. Baker gives us is this clumsy note: "Has reference to an Olympian Ode, written by Pindar in honour of the victors at the Olympian games."

Unconscious humour seems to be indicated by such a gloss as: "Flea, An insect remarkable for its great agility"; and the references to flowers teem with dull commonplace. We are ready once more to recognize Mr. Baker's industry, but we must say clearly that he has missed his chance of doing an interesting work adequately. The man who annotates Tennyson must have a range of culture beyond the ordinary guides to knowledge.

Second Thoughts of an Economist. By William Smart. (Macmillan & Co., 5*s.* net.)

THERE had been such a straining for first thoughts in the pursuit of originality before the war that our learned men were in danger of becoming more and more mentally dyspeptic. The account of Dr. Smart's awakening to the greater realities after a life spent as an economic doctrinaire may prove so illuminating to other learned professors that we quote it in full:

"But, of late, I have felt that a man may carry this grammarian attitude too far and too long, and, under an idea of loyalty to his science and want of confidence in himself, may go down to his grave with something unsaid. And in revising my best book—if I may call it so without any extravagant idea of its being even a good book—and forcing myself to sum up a great stream of tendency which I noticed in our economic life, I had these questions forced upon me: Where is this economic life *leading us?* Are we content that our successors should pursue the same direction as we and our immediate ancestors have followed? However vaguely any goal to 'economic progress' is conceived, is it a goal big enough for a society becoming conscious of itself and of its meaning? And, in its last issue, is it a goal which *every man* may, consciously and with all his heart, adopt as worthy of his life? Or is 'business' a compartment of life by itself—a sad necessity of our animal nature—which we must, so far as possible, escape from or cut down to the smallest limit, if we are to be what God meant us to be?"

It must not be assumed that Dr. Smart had been merely a dryasdust lecturer; he was far other than that. A devoted follower of Carlyle and Ruskin, having joined the latter's Guild of St. George, he was at least a man of deep and high convictions. Yet the utter *naïveté* of some of his remarks leads us to infer that he was a victim of the malady we have alluded to. For instance, he tells us how on the outbreak of war he suddenly gave up his habit of taking a golf caddie round the links with him, and of the consequent blank despair depicted on the boy's face. It was the danger of such saving, unpremeditated and unarranged-for—he calls it "economy"—that led even disinterested folk to join in that fateful chorus of "business as usual"; but we should have expected Prof. Smart to see the necessity of finding the boy the means of earning money more productively rather than of depriving him of it altogether. Perhaps, though, the incident was not so crude as it appears, and, had death not deprived the proof-sheets of the author's revision, this and other passages in the text might have been modified.

Perhaps the main utility of these "second thoughts," coming as they do from a man with an established reputation as an economist, will be to convince many that the conclusions he reached in common with an increasing number of men stirred out of rigidity of mind by the war are not the mere vapourings of idealists, but a common-sense attitude towards life which will have to be adopted if the world is to

avoid devastating strife from without and from within.

Before considering his ideas for the future we must quote Dr. Smart's view of economy as generally practised :—

"We act as if the economic life would give us every opportunity, not only for living comfortably and luxuriously, but for living as men should—fulfilling the higher as well as the lower ends of our being. Instead of putting any limit to our wants, and using the time saved for a worthier life—instead of revising and selecting—we have increased our wants, both in quantity and quality, and spend all our time, as before, in providing for the satisfaction of them ; with the result that the economic life has all but crowded out every other kind of life."

We proceed to his idea of the best line for improvement. He believes that this lies along the path of the increase of wealth so that the average expenditure in the future may be far higher than it has been in the past. Here, we think, he omits to lay anything like sufficient emphasis on the fact that, unless education proceeds at a greater pace than the increase of material wealth, confusion will only become worse confounded. Happily, most things in Dr. Smart's pages bear towards such a conclusion, though he himself does not say so. Take as an instance his foot-note to p. 29 :—

"It is almost amusing to see how unconscious man is that so much of his appetite is not natural but conventional, and, again, how much of it is forced upon him by his 'social position,' as he calls it. The man who would rather go without his dinner than travel third class is known to all of us. It is one of the good results of the war that compulsory economy has shown the richer classes how little sacrifice there is in cutting off perhaps a half of their ordinary expenditure, and so, it may be hoped, brought back some ideas as to the moral obligation of the 'simple life.'"

He tells us that, if equalization of income were possible, each family of five could have 222*l.* a year. No sane man would, of course, suggest that such equalization would be wise, but the sooner we recognize what a great responsibility is attached to any expenditure over that amount the better. A man may find justification for a greater expenditure on himself and family in the fact that he and his render more than average service to the community. Nevertheless that family will, in a truly moral state, gain the greatest satisfaction when it is credited with more than average service on an income which does not tilt the balance against any other family.

When we come to chap. iii. we find Prof. Smart asking himself the question what "the real purpose of life is" for the first time after many professorial years. He finds that life is more than meat and drink and the question, "Wherewithal shall we be clothed?" but he is more pessimistic than we are prepared to be in saying that "this joyous, loving work in which man 'finds himself' is for ever beyond the reach of millions and millions." Relatively and comparatively, of course, there will always be dirty and monotonous work to be done, but, when it is properly shared, it will be gladly done. Prof. Smart's optimism is unfortunately as little justified when, in speaking of war-time, he says :—

"For once the whole nation, both workers and propertied classes, has settled down in earnest to direct the making of wealth and the consumption of it to a quite definite moral purpose—the saving of the country."

In the chapter on 'The Responsibility of the Consumer,' he says that the said consumer "almost certainly finds it impossible to ascertain what wages are paid to those who make the goods, under what conditions they work, &c." We think he exaggerates the difficulty, but it gives us the opportunity to speak of a scheme which we have long cherished. We are nearly all familiar now with Anti-Sweating Exhibitions, and very enlightening and useful they have been ; but they, like most of the commandments, are negative, and what the present age needs is the positive. In other words, we want an exhibition in which manufacturers set out the conditions under which the work is done, hours, pay, and the profits or salary taken by the partners—an exhibition in which the attendants at the stalls will be glad to answer questions on such subjects, and will guarantee that whatever is bought is produced under the conditions specified. We remember going one Christmastime to a wholesale co-operative shop which was displaying a window full of toys, moved thereto by our knowledge of the wretched conditions in the toy-making industry. Most courteously we were informed, although we said we were not going to purchase, that a guarantee had been obtained from the supplier that the goods were made under the best conditions obtaining in the industry, and that they could claim a sum of money if any one could prove the contrary.

Prof. Smart says that "a man who accumulates books behind locked glass cases is not much better than the man who lets off fireworks in his own garden." He may even be much worse. After all, some fireworks are really beautiful, and give an æsthetic and recreative pleasure ; but the pseudo-literary man who boasts, as we have heard one do, of his thousands of books, none of which has, obviously, been able to educate him or allowed to educate anybody else, is to our mind in far worse case. Prof. Smart rightly says that many of the servants of the rich exist as well as, if not better than, their masters ; but he omits to note that, spiritually, most of such servants are often more dead than alive, and from the point of the community are comparatively unproductive.

A foot-note on p. 145 shows how far questioning with regard to unproductive employment had got in bygone days. We feel sure that to-morrow, after the war, millions will openly say that they did not save the country to resume useless and degrading yokes.

PREPARATION FOR TRADE AND BUSINESS.

THE title of Messrs. Fleming and Pearce's book, 'The Principles of Apprentice Training,' is far too modest. It comprises admirable chapters on the general economic aspect as it affects those entering employment, 'Primary Education,' and 'Vocational Selection,' besides the subject of the title. The second paragraph of the introduction is altogether so admirable that we quote the greater portion of it :—

"The business of the manufacturer is to receive raw material at a definite market price, and by the aid of human services to transform it into finished product, thereby enhancing its utility to the greatest possible extent. The greater the consequent increase in value, the greater will be the return to the community. Of the two factors entering into this transforming process—materials and human services—the acquisition of the latter in the form of highly skilled labour, and its application in industry without the pernicious tendency towards restriction in productive output, constitutes at present the most potent means whereby an industrial community can excel over its less progressive rivals."

As the authors say :—

"Modern industrial workers are often extremely ignorant of the purpose of their work, and interest cannot be aroused and maintained unless this deficiency is made good."

They might have added that this is too often the case because the work has but the sordid interest of providing, at the expense of the community, money for individual indulgence ; also that, even when employers could get far better work by interesting their employees in it, they are too preoccupied by minor interests or too lazy thus to avail themselves of the energy lying latent in others.

Much is said on the question of making education of more practical value :—

"The power a boy or girl can wield comes, not of knowing, but of applying knowledge, and no one who is untrained is able to reap the full benefit of previous education."

We remember a boy who proposed to enter our service to read copy, and lamentably failed to follow easy print. On inquiry we learnt that he had spent much of his school life in the study of chemistry, and was at least capable of analyzing air. We advised him to try the atmosphere outside.

In the chapter dealing with the 'Readjustment of Primary Education,' the relative satisfactoriness of apprentice day classes is contrasted with the evils inherent in continuation schools. In the next part, on 'Vocational Training,' the duties of parents and employers are severally alluded to, and the account shows the great gap

The Principles of Apprentice Training, with Special Reference to the Engineering Industry. By A. P. M. Fleming and J. G. Pearce. (Longmans & Co., 3*s.* 6*d.* net.)

The Boy in Business : How to Choose a Career and Ensure Success. By John Finden Lloyd. With a Preface by F. G. L. Spain. (John Long, 1*s.* net.)

which exists in both cases between what should be and what is.

We then come more particularly to the subject of the title, apprenticeship, the authors, as they state in their preface, being chiefly concerned with engineering. But here again most of their remarks, owing to the thought and broad common sense they bring to bear, are applicable to the occupations and training of youth generally. In their summaries of training institutions in our own and other countries it is distressing to notice how Germany not only requires more space than any other, but even, like King Charles's head, crops up everywhere. In the chapter headed 'Apprenticeship' many of the mistakes of trade unions and employers, which we have had occasion to criticize before, find a place. Here we must allude to a fresh example of crass stupidity that has recently come to our knowledge. We noted some while since that trade unions had at last recognized the need to protect themselves and women from undercutting by allowing the latter to enter the men's unions. Unfortunately, the Society of Compositors still stands in the way of female employment in that line, so that women cannot obtain anything like the same amount of training as is deemed to be advisable for men.

Though the publisher of 'The Boy in Business,' the author, and the writer of the preface have all refrained from dating their matter, it is evident that it was written before the war. This is apparent from the general adoption of the attitude that youth is seeking employment instead of, as is the case, being sought. To-day an appropriate frontispiece to this book would be *Punch's* illustration of the boy straddling the saddle-backed chair, cigar in mouth, interviewing his would-be employer. The opinion that

"in many places, notably the large German towns, the difficulty will be for you to get the opportunity of trying your conversational powers. You will find the people you meet will try to carry on the conversation in English,"

may be viewed, either hopefully as an intelligent anticipation of coming events, or as based on the knowledge that our enemies are still working at our language with a view to our further subjection in the future.

The employer's welfare in business is considered rather than that of the employee, even to the detriment of the latter—the chapter on employees is an exception to the otherwise general rule. For instance, "There is no harm in arriving a little before the time." "All labour is dignified." "I do not mean that you should expect to be treated by your superiors in the same way as you treat them." The incident narrated at the top of p. 57 is unfortunately typical of the lack of consideration shown by employers—at any rate before the war.

Mr. Lloyd says:—

"The wages bill of a large undertaking can often be considerably reduced by the introduction of women in place of men, but I doubt whether such labour, taken as a whole, yields anything like as good a return to an employer as the business man does."

Our own experience, working with an equal proportion of women and men, is that—in spite of women's natural disabilities, semi-natural (the entire severance from business activity frequent on marriage), and the unnatural (those imposed on women by the Factory Acts)—men now have reason to fear their displacement by women, even on the terms of equality in work and pay. Before the war the former were largely responsible for frittering away their advantages, and the consequent reckoning after the war is likely to be of the utmost seriousness to the nation.

All labour is not ennobling, as Mr. Lloyd would have his youthful applicant believe. On seeking a place the applicant should not be influenced wholly by salary, or even by possibilities of advancement. Unfortunately, the work that is best worth doing in the world is, for the most part, not that which pays the best. If possible, a boy should get into something he will be glad to be connected with. To be a small part of a machine which is producing something necessary to the community is better than to have the responsibility for the existence of what is useless. To be merely a policeman to others is soul-destroying. We would suggest to employers and employees alike that any one who expects to be policed is wanting in self-respect.

We feel that there is much need of a book for the business employer. We have already indicated one or two things which he should at least take cognizance of. Perhaps the best ideal he can keep before him is that all the employment he is responsible for should make for the life more abundant of employees. Even routine work can be made more interesting if the object of it is understood. Secrecy is often adopted as though it had itself some intrinsic merit. The over-specialization of the present day makes for monotony, which can often be relieved with advantage to employer and employee, even though a change may mean a temporary small lapse from the highest possible efficiency — which is usually only achieved at the cost of making work mechanical. Any employer who is surrounded by lugubrious faces should be ashamed of himself. We have heard of a case in which some kindly disposed ladies who were going round to offices removing unhappy cats came to one where, on opening the bag for the admission of the animal, they were informed that there was more need for the staff to be placed therein than the cat. On the other hand, we know of an office from which the cat suddenly disappeared, and on inquiry of its custodian, who had been known to make special journeys to the office on its behalf when holidays lasted four days, it appeared that it had been poisoned "because it looked unhappy." In that office the threat of a similar fate befalling a biped is usually now sufficient to dispel gloom.

TALIESSIN.

In the early traditions of many races the bard or minstrel often plays a prominent part, and around the sweet singer who was able to conjure up the glorious struggles of the past and hold men spellbound with the story of heroic deeds fresh legends were ever springing up, until at length doubts came to be entertained as to whether he had actually existed. Of this the Celtic lands furnish several notable instances. Through Macpherson the civilized world became acquainted with the melancholy figure of the aged bard of Erin dwelling fondly on the former greatness of the Fian. Macpherson's Ossian is now known to be in the main a pious fraud, based on ballads that he had heard in his early days around his native Badenoch. But the gigantic success that instantaneously attended these pretended Highland epics in every European country stimulated for the first time an interest in the Celtic languages that, in spite of reactions consequent on extravagant enthusiasm or political bitterness, has survived to the present day. In Ireland Macpherson's literary ventures were keenly resented, and native antiquaries began to publish genuine Ossianic poems in support of their contentions. One Dublin society succeeded another, until at the beginning of the present century the best things in Irish literature had been printed and translated into English. Hence Irish studies may be said to date from Macpherson.

What of Wales? In the seventeenth century the rich mediæval poetic literature of the principality was known only to a very small band of learned antiquaries such as the famous grammarian Dr. John Davies of Mallwyd. He, characteristically enough, copied out all the more ancient poetry, and a small transcript in his possession was published long after his death in 1710, under the title of 'Flores Poetarum Brittannicorum.' For the moment no further interest was taken in the difficult manuscript treasures. The appearance of the renderings of the Gaelic Ossian seems to have put the Welsh on their mettle to produce something of equal antiquity and merit. In 1764 Evan Evans brought out his 'Specimens of Ancient Welsh Poetry,' with English and Latin renderings. In the Preface to this collection he distinctly states that he had been emboldened to undertake the venture by the success of Macpherson's work. Other anthologies followed.

About this time three patriotic Welshmen conceived the plan of printing the whole of the early prose and poetic literature which would serve to illustrate the origins of the Cymry. It is worthy of note that only one of this band was a professional man of letters. The result of their labours was the *corpus*

The Book of Taliessin. Facsimile and Text. Reproduced and edited by J. Gwenogvryn Evans. (Issued to subscribers only.)

Poems from the Book of Taliessin. Edited, amended and translated by J. Gwenogvryn Evans. (Llanbedrog.)

poeticum styled the 'Myvyrian Archaiology of Wales' (1801–3). This remarkable publication contains, in addition to the court poetry of the twelfth and thirteenth centuries, the text of the much-disputed matter traditionally ascribed to the early poets Aneirin, Taliessin, and Llywarch Hen. This latter body of verse was published again with a tentative translation by W. F. Skene, in 1868, in his 'Four Ancient Books of Wales'; but no further progress was made until Dr. J. Gwenogvryn Evans began to issue his invaluable "Series of Old Welsh Texts." 'The Black Book of Carmarthen' and 'The Book of Aneirin' have already appeared, and now we are presented with a collotype facsimile and diplomatic text of 'The Book of Taliessin,' so that the chief remaining task is the poetic portion of 'The Red Book of Hergest.' Dr. Evans has devoted the best years of his life to the preparation of these splendid reproductions, and he is assured of the warm thanks of all who attempt to understand the early poetical literature of Wales. How great the boon is can be fully realized only by those who, while wrestling with the sense of these difficult poems, have been haunted by the nightmare of the untrustworthiness of the printed text. Dr. Evans has for the first time given us a firm foundation upon which to build, and we may hope that the elucidation of this enigmatical verse will proceed apace. For it must be sorrowfully admitted that the critical investigation of the contents of the Four Ancient Books of Wales has not advanced very far.

Mediæval Welsh tradition, as preserved in the Additamenta of the Harleian manuscript of Nennius, states concerning the time of Ida :—

"Talhaearn, father of the Muse, was.... renowned in poetry, and Neirin, and Taliesin, and Bluchbard, and Kian who is called the Flower of Song. They shone together, at the same time, in Britannic poetry."

This would fix the date of Taliessin and Aneirin in the sixth century. Both these poets are represented in the ancient manuscripts in conjunction with a third, Llywarch Hen, whose name does not figure in Nennius.

The scepticism aroused in Scotland during the controversy over Macpherson's Ossian led Malcolm Laing and Pinkerton to scoff at the idea of the works of sixth-century poets surviving in Welsh manuscripts. The genuineness of most of this verse was generously pleaded by the historian of the Anglo-Saxons, Sharon Turner. A more severely critical attitude was adopted by Thomas Stephens in his masterly sketch of early Welsh literature, whilst Skene upheld the tradition in the main, though with the partiality of his race he claimed much of the credit for North Britain.

During the last half-century we have learnt to see several things in a different light. Prof. Loth has insisted that many of the places mentioned in this poetry are to be sought in Wales, and not in North Britain. The recent chance discovery of a genuine fragment of tenth-century Welsh has shown how extremely little we know of that language beyond the end of the eleventh century, and how wholly unintelligible Welsh verse of the sixth century would probably be. This is in marked contrast with the language of Ireland, where monuments, prose and verse, extend back to the end of the seventh century, and the existence in manuscripts of still earlier poetry cannot with certainty be denied.

The romantic figure of Taliessin was made familiar to English readers first by the poet Gray, and later by Lady Charlotte Guest, who included the Hanes Taliessin in her translation of the 'Mabinogion.' Here Taliessin appears as the embodiment of the poetic muse of the Celt, able to speak in numbers from his earliest years, and invested with certain magical powers. He is associated with Elphin, son of Gwyddno and nephew of Maelgwn Gwynedd, and the familiar prophecy about the Saxon conquest of Britain is put in his mouth. The framer of this late romance evidently utilized material that lay ready to hand, and his work sheds light upon a number of obscure references in the poems.

As already indicated, the attitude of critics towards the contents of 'The Book of Taliessin' has varied considerably. With all his zeal Sharon Turner was bound to admit that some of the poems could not possibly have originated in the sixth century. Dr. Evans has spent many years in attempting to understand the pieces, and in a companion volume to the facsimile he gives a restored text with English rendering. The manuscript was carelessly written, and the editor rightly insists that it is only by a rigorous attention to metre and a comparison with the vocabulary of contemporary poets that any interpretation is possible. Here, again, he is a pioneer. His task is probably greater than that which confronted the first editors of Euripides, the Rigveda, or Shakespeare. The problems presented by the study of the Edda afford, perhaps, the closest parallel. Dr. Evans himself fully realizes how tentative his work is; but he can justly claim that he has hewn the stones for the foundation. Those who in places would carp and cavil at an emended line or a strained rendering—and in any edition of such obscure poetry their name must be legion—will have to undertake a lengthy course of study before they are in a position either to criticize or fully to appreciate the great merit of the achievement.

The portion of these two volumes which will call forth the greatest amount of criticism is the Introduction, in which Dr. Evans develops his ideas as to the date of the Taliessin matter and the circumstances in which it was composed. Some twelve poems of a theological character must be separated from the main body. On internal grounds they are assigned to the second or third quarter of the thirteenth century. These pieces are not included in the companion volume, and will appear separately.

In any investigation of the time of origin of the poetry ascribed to Taliessin, recourse must be had to two lines of inquiry, a study of vocabulary and internal evidence. A comparison of Taliessin's diction with that of other Welsh bards has led the editor to the conclusion that the author of the bulk of these compositions must have flourished about the same time as Meilir and Gwalchmei; that is to say, that the language is the ordinary bardic Welsh of the twelfth century. When this has been established it is natural to seek to identify the poet's patron, Urien Rheged, in whose praise a number of the poems were composed. For notwithstanding all the antiquarian lore which has found currency in Wales since the days of Geoffrey of Monmouth, it is difficult to believe that these encomiums have no contemporary reference. As North Britain is out of the question, the prince disguised under the cloak of Urien must be sought in Welsh history. Dr. Evans identifies him with the well-known Owain Gywnedd, who is styled Owein Reged in the 'Black Book,' and who was also addressed by Gwalchmei and Kynddel. Proceeding from this, he endeavours to divest the other figures of their trappings and to define the places mentioned. This thesis is somewhat startling in its novelty, as presented in these two volumes. But from all that we know of the court poetry of Wales and Ireland, Urien can be no shadow. And Dr. Evans can reply to his critics: "If Urien is not Owein, who is he?" The problem has never been stated so definitely before, and Dr. Evans's views are probably in the main correct, though on various points of detail the inferences drawn from certain passages in the poems may not be generally accepted.

The poet himself supplies a certain amount of information as to his person and history, and from these indications Dr. Evans constructs a rough biography. The name signifies "radiant brow," and was certainly a nickname of a familiar Celtic type. Incidentally, it may be mentioned that the name would hardly have taken this particular shape had the bearer lived in the sixth century. This rather confirms the suspicions entertained by Dr. Evans as to the authenticity of the Additional Matter in the 'Historia Brittonum.' Taliessin, as he may be called for the sake of convenience, is inferred to have flourished between 1105 and 1175, and to have grown up not far from Chester. He spent some time in captivity, and tended the flocks of a certain Kynvyn. About 1146 he entered the service of Owain Gwynedd, with the varying fortunes of whose house he was intimately associated for a period of thirty years.

In a single review it is impossible to do justice to the numerous interesting questions, historical and literary, which are raised in the highly suggestive Introduction. The influence of the Crusades in Wales, and the contact with Irish literature indicated by the transformations common to Taliessin and Amergin, are fascinating problems on which much might be written. Attention is also drawn to the close observation of nature, a prominent feature

of the poetry of both Ireland and Wales Lines such as the following :—

Pleasant the heath when it is green,
And sweet the charlock in young corn ;
Fair is the heron on the tidal reach at the flooding ;
And beautiful are the gulls at play,

are conceived in the same spirit as the descriptions of nature in the odes of Dafydd ab Gwilym or the anonymous Irish compositions in praise of a sylvan hermitage.

These two volumes appeal to lovers of literature and students of history no less strongly than to the narrow ring of specialists, amongst whom they are certain to cause much controversy. Dr. Evans's work marks an important step in the study of early Welsh poetry, and he has boldly thrown down the gauntlet in the hope that others may be aroused to take an interest in the problems with which he has so long wrestled single-handed.

POLITICS AND THE WAR.

WHEN hostilities have ceased, we shall all exclaim that the former things have passed away. During their actual progress, indeed, men have begun to think differently, and, we firmly believe, with minds more fitly attuned to circumstance. Here we have two politicians, Mr. Arthur Baumann and Lord Cromer, who have much in common, though it is difficult to attach a comprehensive label to the pair, and the lessons of the war are profoundly imprinted on both their hearts. Mr. Baumann's essays were mostly written before the world's peace was broken, but he has added explanatory paragraphs to illustrate the effect of the war on his beliefs. Thus, though a Free Trader, he is now prepared to accept Tariff Reform on political and moral grounds, even if it cannot be economically defended. Mr. Baumann does not stand alone in this interesting confession of faith. He is nothing if not outspoken, but Lord Cromer, who is caution personified, perceives also that alterations might be made for the better, both in the conduct of our affairs, and in the inculcation of patriotism in our schools.

Mr. Baumann is gifted with a pointed style and a happy turn for epigram. Thus he remarks, in allusion to Lord Milner's famous phrase, that whereas the peers damned the consequences in rejecting the "People's Budget," the consequences damned the peers. His sketches of the "Persons" of the Transition are uncommonly good—so good, indeed, that many of the reviewers for the daily press have been content with quoting his stories and dismissing Mr. Baumann's own views with a complimentary sentence or two. As his "characters," to use the eighteenth-century term, have been freely analysed, we will content ourselves with the comments that he undoubtedly indicates the true reason of Goschen's failure as Chancellor of the Exchequer, namely, that he was a close calculator, but had little knowledge of mankind; and that less gall might have been infused into the article on Mr. Balfour. We also regret that Mr. Baumann has not included the late Lord St. Aldwyn among his "Persons"; the subject would have been thoroughly congenial.

But we must pass from Mr. Baumann, the delineator of statesmen, to Mr. Baumann, sometime member for Peckham. He can maintain, in all sincerity, that he has never been "a good party man," for, though an obvious admirer of Lord Salisbury, he regards the junction of the Conservatives and Liberal Unionists as a mistake, and would seem to have entertained qualms about the necessity of the South African War. His fears for the future are powerfully expressed in a paper entitled 'The Apparition of Democracy,' in which he brings heavy artillery to bear upon "Guarantism" and other specifics for making the many comfortable at the expense of the few. It is as an economist that the Democracy alarms Mr. Baumann, and he would probably be prepared to admit that the Democracy, as a whole, has not flinched from the war. Being an economist, he writes with much discernment on Walter Bagehot, agreeing, in the main, with Bagehot that Bolingbroke, Lyndhurst, and Beaconsfield should be classed, not as Tories, but as "eloquent sceptics." Being also the reverse of a visionary, he rejects Lord Hugh Cecil's theory that Conservatism should be made to square with Christianity, bluntly asserting that politics and religion are not *in pari materia*. They certainly are not.

Lord Cromer modestly observes in a brief Preface that on the all-absorbing question of the war he cannot pretend to have said anything beyond what has been already stated, in different language, by "other politicians and journalists, many of whom can speak with greater authority than myself." We feel bound to remark that here and there he seems to fall short of his subject altogether. Thus in an article on 'Political Ideals' he touches upon Mr. Asquith's rejection of Sir Joseph Ward's plan of creating a permanent Advisory Council for the Empire, and adds, "It is, however, possible that the difficulties, though great, are not insuperable." This does not take us much further; Lord Cromer should have developed his ideas. Again, in an inconclusive paper on 'Democracy and Diplomacy,' after demolishing Mr. Ponsonby's manner of argument, he contents himself with the unsatisfying remarks that the British Ministry should have been franker with the public before the war, and that faulty diplomacy was less to blame than want of leadership. Mr. Baumann, in touching on the same topic, gives us, at all events, something to carry away with us. "The dangers of secret diplomacy," he says, "have been proved to be great; but those of public diplomacy would be greater."

These 'Political and Literary Essays' are, nevertheless, a pleasure to read, as the outcome of a mind of natural sagacity ripened by long and severe experience. Lord Cromer may not be that questionable personage, an "expert," on many of the matters on which he writes so wisely; he must, we imagine, have to depend largely on his author, Prof. Ross, for the review of the labouring classes in Columbia and Bolivia. But few men are better qualified than he to judge of an author's good faith, and throughout, in perusing his views and reviews, we feel conscious that we are in contact, not with a recluse of the study, but with a man who has "sized up" men. Besides, he has, of course, knowledge at first-hand of India and the Near East. This knowledge lends special value to such articles as 'The Régime of the Young Turk' and 'The Suicide of the Turk,' based on the well-known books of Sir Mark Sykes and Sir Edwin Pears, 'The Caliph's Last Heritage' and 'Forty Years in Constantinople.' Lord Cromer studiously cultivates impersonality as a rule, but now and again he raises the veil. Thus we are told that at Cairo the Kaiser's secret agent was Baron Oppenheim. His readers will long for more of these revelations, remembering, as they must, the interest that they lent to his little book on Abbas II.

Germany bulks impressively in Lord Cromer's essays, and it is inevitable that on many themes he has not much that is really new to say. Nietzsche and the rest of them make their inevitable appearances, and we confess that the establishment of a close time for those false prophets is fast becoming a controversial necessity. It is a relief to find Lord Cromer occasionally straying from those beaten paths, and contrasting the training of German schoolchildren with the milk-and-water patriotism enjoined on our own future citizens, and, we may hope, citizenesses. Thus he has unearthed a precious official manual entitled 'Suggestions for the Teaching of History.' In it attention is properly drawn to the advisability of taking children to see objects of national interest such as Nelson's Victory, and the author fatuously proceeds to advise the teacher to advocate a "reverence and understanding which will prevent them from defacing them by cutting their names on them or carrying away pieces." "The advice is excellent," mildly comments Lord Cromer, "but does it quite rise to the occasion?" We may remark, parenthetically, that the "thems" throw some reflection on the author's capacity for writing pure English. Lord Cromer, at any rate, has risen to the occasion in his trenchant exposure of the German diplomacy that brought the war about, and the brutality of its conduct. He will carry the country with him in writing thus :—

"There can be only one satisfactory method of dealing with a people who act on these principles. It is so to cripple their military strength as to prevent them from again making war for at least another generation."

Persons and Politics of the Transition. By A. A. Baumann. (Macmillan & Co., 6*s.* net.)

Political and Literary Essays. Third Series. By the Earl of Cromer. (Macmillan & Co., 10*s.* 6*d.* net.)

RECENT VERSE.

It is difficult to see any dominant characteristic of tone, technique, idea, or emotion, in the host of verse writers who are publishing now. Imagists, primitives, mystics, realists, or careless rhymesters of the eternal platitudes, they seem to lack any common denominator. The average technical accomplishment is high, though the patterns are most miscellaneous. Was there ever before such a stream of correct and polished verse? Correctness has often spelt monotony, and, in spite of the rage for *vers libres*, one rarely hears those large rhythmical effects which illustrate that in metre, as in everything else, rules are made to be broken. The writers are all obviously familiar with the best English poets. Some, like Mr. Hewlett, strive aggressively to be themselves, and drop never an echo of the men they have profoundly studied. Others yield little else than echoes. Such originality as appears mostly suggests the forcing-house kind.

The most determined and the most successful in the quest for a style entirely his own is Mr. Hewlett. Untroubled by mystical visions, by any imperative command to be a realist and tell the bitter truth, or by any philosophy whatever, he simply pursues beauty wherever it be discovered, especially in the eternal feminine. He finds it chiefly in two ancient worlds, the Norse world known to us in the Sagas, and the Greek world of Homer and the dramatists; and in both he finds it in a modern and romantic guise—for we find only what we seek. A year ago he told in a novel the tale of Cormac, the saga-poet, who yearned to make love eternal by loving apart:

> I tell you Love's a tricksy sprite
> For poets' bosoms. Love says, Kiss
> Your well-belov'd, she'll kiss again,
> Apt pupil; but it's also true
> The more you kiss, the more you strain
> Together, the less lover you,
> And the more she.

He now puts the story into the more expressive vesture of a metrical romance, with Cormac's songs and complaints as an appendix. More racy of the strange old era of violence tempered by law is 'Gunnar Helming's Saga,' telling how the Norse rationalist Gunnar turned out Frey, the painted god of the wood-folk, and took his wife Sigrid by the strong hand. 'The Voyage' is a thrilling modern version of the Viking narratives of wondrous journeys which were the delight of the Celts, the Saxons, and the Northmen, as well as of the Greeks.

In 'The Veiled Lover' Mr. Hewlett offers us a beautiful fragment of a story of Hippolytus, framed on new lines. Unfortunately, he says, he could not recapture the mood, so we have only the scenes where the son of Theseus and a mysterious lady, who is the wife of Theseus, meet, not knowing each other, in a deserted shrine in the forest.

> Nought said she,
> Nor spake he in that hour of mirth
> Of love that riseth wing'd and free,
> Needing no service of the sense,
> Paying no tribute. The love of each
> Wedded the other's in that tense
> Long look whose cry transcended speech.

These rhymed octosyllabics are a better vehicle for Mr. Hewlett's idiom than the irregular verse of his previous book, 'Artemision.' He makes with them a style thoroughly distinctive, one adapting itself to the terse homeliness and humour of an old saga as well as to the romantic dream of the faun, 'In the Forest,' an inspiration from M. Debussy through M. Nijinsky. It is too brief a measure to yield flowing melodies or haunting felicities of phrase; but Mr. Hewlett avoids the monotony that is the pitfall of this kind of verse by shunning any echo of conventional poetical diction.

One most interesting piece is a long translation from Book III. of the 'Iliad'—an attempt to give the Homeric march to "Lang, Leaf, and Myers." It is in blank verse, to which a sense of speed has been imparted by frequent dactyls and anapæsts. The beginning is a fair sample of the four hundred lines offered in this promising experiment:—

> Now being ordered, all ranks with their chiefs,
> The Trojans came on clamorous, flockt like birds:
> Just as to Heaven goes up the crying of cranes
> Which flee the winter wet and with harsh cries
> Seek out the ocean, carrying murder and woe
> Upon the Pigmy tribes, and with the light
> Bring battle—so went they. Silent the Greeks
> Came out against them, courage in their breath,
> And eagerness of man to succour man.

Some 'War Rimes' follow, including a long statement of the plain man's philosophy in homespun verse, and some ballads that go with a swing. Mr. Hewlett remains a literary poet, not one of those who see nature intensely. In the hymn to 'Iocheaira' he speaks of her breath as

> A pasture of sharp flowers—
> Thyme and box and mountain heath
> Under the ringing hours
> When the sun is high and his stroke is death.

He has not noticed that the perfume of flowers is strongest, not in the ringing heat of noon, but in the cool of the morning and evening. He also gets his slang from books, or he would not begin "cinch" with a *k*, unaware that it is pronounced as an *s*.

Truth of detail does not matter much in Mr. Childe's verse, since he looks at nature through eyes of dream. He comes from Oxford, and he is a symbolist and mystic. Most of his pieces are etherealized landscapes, old towns, villages, and lonely manor houses among the Cotswolds, seen as in dreams, lapped in memories and vague suggestions of some occult significance. Such is 'Blixim under the Hill':—

> To approach the vision of her secret houses,
> A long hill races down,
> And the terrible azure of the quiet marches
> Girds the strange small town.
> The strange small town, the magical hamlet,
> In a cloistral vale she sleeps:
> Slowly, slowly over the muffled hamlet
> The green-shod summer creeps.
>
> . . . . .
>
> Only the stainless eyes of little children,
> And candid lovers' simple eyes,
> Behold the town between the woods and the marshes,
> Where still enthroned she lies.

Besides these there are fantasies and allegories that make one think of a sensuous description of a picture by Watts painted for the sake of the colour and mystery rather than for any meaning—all vivid with colour, especially blue and white. Mr. Childe never tires of the adjective "gentian-coloured." He loves "brooding kitchens," "contemplative streets," and suns that sink "in dejection." The pathetic fallacy seems to be the soul of symbolist poetry.

Very different is the manner of Mr. W. H. Davies, whose similes in 'Child Lovers' are so homely and matter-of-fact that we wonder where is the poetry:—

> When I go forth on such a pleasant day,
> One breath outdoors takes all my care away;
> It goes like heavy smoke, when flames take hold
> Of wood that's green and fill a grate with gold.
>
> My lips, like gills in deep-sea homes,
> Beat time, and still no music comes.
>
> She walks as lightly as the fly
> Skates on the water in July.

A controversy has been raging in American literary circles about 'Spoon River Anthology,' and whether it had any right to be published, whether it is poetry, and whether it is literature at all. The general consensus seems to be that the book was worth writing, but that it is valuable chiefly as a mass of scientific observations, useful to the professor of psychology and the sociological investigator. It is said to lack the "high seriousness" essential to a work of pure literature. Mr. Masters hit on the striking idea of composing a series of epitaphs, stating the real facts as the dead person recognizes them when he has passed beyond the veil. Thus in pieces averaging less than twenty lines of unrhymed, irregular verse—we will call it verse, in spite of the critics, for you have only to alter the rhythm of the most prosaic lines to ruin the effect—he sets before us the true portraits of some two hundred persons, inhabitants of an American town in the Middle West. There are a few open sinners, but most are average types of all classes—lawyers, judges, business people, husbands, wives, adulterers, drunkards, hypocrites, failures. Some are grouped so that the wife's view of the husband is set beside his view of her. All through the book runs the irony of the everlasting

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Gai Saber: Tales and Songs. By Maurice Hewlett. (Elkin Mathews, 4*s.* 6*d.* net.)

The Escaped Princess; and Other Poems. By Wilfrid Rowland Childe. (Oxford, Blackwell, 2*s.* net.)

Child Lovers; and Other Poems. By William H. Davies. (Fifield, 1*s.* net.)

Spoon River Anthology. By Edgar Lee Masters. (Werner Laurie, 6*s.* net.)

Songs of Protest. By Frederic L. Mitchell. (Erskine MacDonald, 1*s.* net.)

Verses for Marjorie: and Some Others. By Frank Morton. (Melbourne and Sydney, Lothian Book Publishing Co., 5*s.* net.)

contrast between things as they are and as they seem, between possibility and achievement—what man is to his fellows, or even to his deceived self, and what he sees himself to be when all secrets are revealed.

This does not look as if Mr. Masters were lacking in "high seriousness," if he is lacking in the sentimental optimism which approves itself as better to some of his reviewers. True, his revelations are painful; there is a terrible smell of mortality, a very graveyard smell, about many of his epitaphs—which, after all, is not incongruous with epitaphs. "As science," says one writer wittily, "it needs no apologia; as poetry it needs some chloride of lime." Mr. Masters has frankly handled things that hardly bear thinking about. He has drawn back the veil from what we instinctively, rightly or wrongly, conceal. He has, so to speak, ventured to beard truth in its den. But if the chloride of lime demanded is "high seriousness," surely there is nc lack of that. What probably irks is the grimness of his truths, the sense of despair with which most of his actors quit their stage. Yet it is hardly fair to call that keen insight pessimism, which merely sees that evil outbalances good. To recognize that good survives in spite of the immense strength of evil—is not this optimism enough? The "losers of worlds at heaven's bidding," the "souls that staked their all on the truth," redeem the many more who were driven "to the dregs of life" by forces that made others great, and life's fools like Homer Clapp,

Whom only death would treat as the equal
Of other men, making me feel like a man.

At any rate, characters like the bankrupt and convict's wife, who

....was left with the children,
To feed and clothe and school them....
and sent them forth
Into the world all clean and strong,
And all through the wisdom of Pope, the poet:
"Act well your part, there all the honor lies,"

evince the seriousness and truth of a book peopled for the most part by uglier and feebler characters than the defiant Thomas Rhodes, who says:—

Very well, you liberals,
And navigators into realms intellectual,
You sailors through heights imaginative,
Blown about by erratic currents, tumbling into air pockets,
You Margaret Fuller Slacks, Petits,
And Tennessee Claflin Shopes—
You found with all your boasted wisdom
How hard at the last it is
To keep the soul from splitting into cellular atoms.
While we, seekers of earth's treasures,
Getters and hoarders of gold,
Are self-contained, compact, harmonized,
Even to the end.

The Spoon River poet's breadth of vision and the creative imagination akin to optimism are brought out clearly by a comparison with 'Songs of Protest.' Mr. Mitchell rhymes after the accepted forms, but his pictures of the most hideous aspects of life in the East End are much more in need of chloride of lime. He has no eye for anything but

the human cesspools where the busy microbe flirts.

He collects facts, but the facts are the ugliest and the most repulsive. One of his characters says:—

Tho' the years have brought me knowledge,
Yet my vision is distorted,
For beyond Death's looming shadow
There are no realities!

The logic of this stanza escapes us; but Mr. Mitchell's vision certainly seems to us distorted. Not to put too fine a point on it, surely his view of life in those regions as nothing but filth, squalor, and hopelessness is exaggerated and unconvincing. There is hope even in the underworld, or life could not go on. His book may be meant as a tract; but, if so, the faults that spoil it as a literary work will inevitably dismay rather than encourage those to whom it should appeal. Even Spoon River has not begotten such a mother and such a son as these:—

From childbed I have sunk to the brothel,
The world claimed my flesh as its bond;
My hell is the street of the harlots,
I must haunt it both here and beyond.

The son of a reprobate father,
Who strangled himself in his cell,
Farmed out by a prostitute mother,
And bred in a lodging-house hell.
Born with a hump on my shoulder,
Born too with a missing lung,
Born with an instinct for evil,
Born with a blight on my tongue.

The last writer on our list is an Australian, but he shows no kinship with Gordon or Kendall; his book might have been written in London or, still better, Paris, and his art and his philosophy belong to the established tradition. The 'Verses for Marjorie' that give the volume its title are the slightest and least original of the contents. They are pretty, playful rhymes addressed to a child, such as any accomplished versifier might turn out with ease. The later groups, 'Rosemary for Remembrance' and 'In Graver Mood,' make more serious claims. Mr. Morton has arrived at the critical age of 41, and reviews the joys he has experienced, the women he has loved, and the wisdom he has garnered, with undiminished zest, but a sobered resignation. Still,

Life is worth while when one's hair is falling
. . . . . .
Still in these shadows lithe dryads stray.

Yet he has visions of a greater thing than life:—

Across the deeps great Sirius flames afar
And warms my heart, and makes it plain to me
How small a corner of Infinity
We call Creation; so that in my dreams
All careless of the smug, contemptuous Moon
And of the sceptic Day that comes so soon,
I feel and know
That past the point where Sirius flames, afar
There is a region where the old suns are,
Where all things live in happy union, though
Tremendous space begirds them, each demesne
A point apart 'mid measureless vagues serene—
A million million leagues from star to star.

Mr. Morton's love-poems are well worth quoting could we find space, even those in praise of Venus Pandemos, and his portraits of women are charming, even when touched in with irony. We hardly know which to prefer of two, very different in theme—'The Room,' a reminiscence of an amorous Southern night, or 'My Lady Waits':—

With splendid promise in her gracious face,
She waits to bear me to her secret place....
She waits, my Lady, resolute and sweet,
Her grey robes trailing to her gracious feet,
Eternal mystery potent in her breath....
My Lady Death.

The Book of St. Bernard on the Love of God. Edited and translated with an Introduction and Notes by Edmund G. Gardner. (Dent & Sons, 3*s.* 6*d.* net.)

Spiritual Journal of Lucie Christine (1870-1908). Edited by the Rev. A. Poulain. Translated from the French. (Kegan Paul & Co., 5*s.* net.)

IT is strange to think that this treatise of St. Bernard's has not, as a whole, been translated into English before, and it seems also strange, amid the recent revival of interest in saints and mystics, that we have not heard more about the great Abbot of Clairvaux. During all the second quarter of the twelfth century his was the dominating figure of Western Europe—admonisher of Popes, reconciler of kings and emperors, irresistible preacher of the second Crusade, exemplar of all Christian and monastic virtues, impassioned lover of God and hater of heresy. His life is known in considerable detail; his extant works are not few; his character and turn of mind may be easily and vividly recovered; his position in history, in several respects unique, is well worth the general reader's attention. This edition of one of his most characteristic works should certainly command a welcome.

Dr. Gardner's Introduction is excellent, and so are the Notes, both of which illuminate the treatise by getting it in its historical relation to the general development of mediæval speculation upon the absorbing topic of Divine love. It was a good idea to quote long passages in full rather than merely give references, especially in the case of a writer like St. Thomas Aquinas, whose works many readers, doubtless, do not possess. Some knowledge of what is and what is not common property in the theological conceptions of the Middle Ages is important for any adequate understanding of a mediæval theologian, and towards this the help which Dr. Gardner supplies is very happily chosen. To take an example: St. Bernard argues that the soul before the resurrection can hardly arrive at the fourth and perfect degree of the love of God because of its strong desire for a good yet lacking to itself, *i.e.*, for the resumption of the body. To the ordinary reader this, as St. Bernard expounds it, may appear almost novel; it is, however, a commonplace of mediæval thought, and Dr. Gardner illustrates it from St. Gregory, St. Thomas Aquinas, and Dante.

We regret that it is not possible to praise the translation. St. Bernard's Latin is not easy to render. It is a curious mixture of the facile and the crabbed, with here and there a play upon words which is hopeless from the point of view of English, as, for example, the very outset of the book:—

"Vultis ergo a me audire, quare et quomodo diligendus sit Deus? Et ego: Causa diligendi Deum, Deus est; modus, sine modo diligere."

This is fine, this is worthy of St. Bernard; but it cannot be done into English. Says Dr. Gardner: "The cause of loving God is God; the manner is to love without measure." He might, perhaps, have come a little nearer by translating "quare et quomodo" by "for what cause and in what measure"; he has chosen simply "why and how." We have marked three or four instances in which a whole sentence or phrase has been omitted; and the places where the force and quality of the Latin have been lost are pretty numerous. In fact, it is rare to find the epigrammatic point, which the Latin frequently makes, preserved in the English even where it would have been fairly easy to do so, and it is not rare to find important words so insensitively rendered that their value is changed or disappears. This is a pity because—alike as a member of the great system of mediæval ideas, as the expression of the convictions of a remarkable man, and for its own intrinsic wisdom and beauty — the 'Liber de diligendo Deo' deserves to be widely and well known.

We have placed beside it the translation —we remark in passing that it strikes us as very well done—of a modern French work on religious experience which is already well known in France. It is the record of the interior life of a lady (*ob.* 1908) who, while remaining in the world, married and the mother of five children, received graces and illumination not unlike those of which St. Theresa tells in her 'Autobiography.' Like that saint, she wrote an account of them "under obedience," in the form of a journal which has been edited and abbreviated by Father Poulain, S.J. It is remarkable that "Lucie Christine" had experience of well-known mystical states, and wrote descriptions of them without having read or been told anything about current theories concerning them; and, further, that, though she enjoyed visions, and even knew something of rapture or ecstasy in such a degree as usually falls only to the lot of saints, her discretion and humility were so perfect that no one ever discovered during her lifetime that this was so. She was known in her circle of friends as a person of great piety and charity, also as a fine musician, and the writer, for her children's amusement, of plays which were considered charming.

The book is of great interest both to the student of mysticism from the philosophical point of view and to the ordinary devout Catholic. It would however, have gained considerably if the circumstances of the writer's life, together with her character and temperament, as these appeared to her ordinary acquaintance, had been somewhat more fully indicated.

THE NOVEL OF COUNTRY LIFE

DURING the last twenty years the example of Mr. Hardy has weighed heavily on our minor novelists. The great Wessex novels were a departure from the old-established lines of English fiction. In structure they were essentially dramatic. Critics likened them to Sophoclean tragedy, not only because of the latent irony, but also for their artistic resemblance to a Greek play. While the chief novelists from Fielding to Thackeray, from Scott and Jane Austen to Dickens and George Eliot, worked on a broad and often a loose scheme that reflected the complexity and the fortuitousness of life, Mr. Hardy simplified, and gave us tragedies of the individual, in which the characters and lives of other people were entirely subordinate. Interest was concentrated in the protagonist, or two protagonists; all the rest was part of the environment. 'The Mayor of Casterbridge,' 'Tess,' and 'Jude' were straightforward dramas of determinism, in which insensate passion brought overthrow to the erring.

This simplification made for clearness and logical coherence; it gave Mr. Hardy's novels an artistic unity rare in English fiction. It also looked an easy thing to imitate, and especially attracted those who were as much interested in ethical and sociological problems as in human nature. Novels like 'Tess' and 'Jude' are next door to the problem novel. Their abstract meaning could be stated as a formula. Novelists, accordingly, who were burdened with what they called a "philosophy of life" eagerly adopted Mr. Hardy's abstract scheme, and translated their ideas into human figures engaged in a more or less artificial drama. In this business—which tended to become a mere clerical industry open to anybody wielding a pen or a typewriter—they were encouraged by the reviewers, who naturally found it much easier to discuss moral issues than to evaluate artistic merits.

Mr. Hardy's method was favoured especially by the novelist of rustic life. Passions and tragedies like those of Wessex were descried as the salient phenomena wherever men and women enjoyed freedom from urban restraints. Both the dramatic method and the sombre philosophy were usually adopted. But the crowd of novelists who have discovered another Wessex in many parts of England have not produced a single masterpiece to put on the shelf beside 'Tess,' or even 'Jude.' Their solemnity and heavy moralizing have become wearisome, and a reversion to the broad canvases and more catholic spirit of the old novelists has been longed for as a relief.

We therefore hail with peculiar cordiality the advent of Mr. E. C. Booth, whose recent novel 'Fondie' was so refreshing that we sought and read his three earlier stories, which are interesting, and in the light of his present success can certainly be called promising. Mr. Booth is a delineator of character and a humorist. His characters appeal to us, not as figures admirably adapted to a certain plot or exponents of an impressive thesis, but as extremely interesting people, who may or may not have their counterparts living in the villages of Holderness to-day, but who, at any rate, are most vigorously alive in Mr. Booth's pages. Mr. Booth is by no means without a philosophy. He is almost as fond of retailing his reflections and comments on life as Thackeray was, though he is beginning to cure himself of this weakness in 'Fondie.' But the philosophy never interferes with the story. The reader's greatest joy in 'The Cliff End' and 'Fondie' is the natural way in which the story goes, whether in dialogue or narrative, though we are not unaware of the friendly and humorous personality of the author in the background. The humour is delightfully spontaneous, a natural emanation of the characters and their circumstances, adding beauty and tenderness even to the pathetic scenes.

Mr. Booth's stories are simple in groundplan; they are novels not of plot, but of situation. The crucial situation in each may be summarized as follows. In 'The Cliff End' an engaged man falls in love with another girl. In 'The Doctor's Lass' the doctor takes charge of the daughter of the sweetheart who had jilted him, finds that he is in love with her, and learns at the same moment that she has become engaged. In 'Bella,' a slighter story than the rest, a poet in love, more or less paternally, with a beautiful child, is tempted by her mother, in a scene recalling Mrs. Mount in 'The Ordeal of Richard Feverel.' In 'Fondie' the diffident lover fails to declare himself till the girl, convinced he does not love her, falls a prey to a seducer.

These are simple situations enough, and far from new. But the novel of character does not imperiously demand fresh or even striking plots. An old framework will serve to show off the infinite permutations of motive and reaction when character is the modulating force. Fondie is original, a strange and rather puzzling creation, whom we have to take time to learn and understand and like. Diffidence and humility are united in him to exceptional worth in a degree that is tiresome until we seize the secret of his being. Humility is not an ingratiating virtue. We usually associate it with hypocrisy and Uriah Heep. But Fondie is a shining example of sincerity, and, in everything but matters of worldly wisdom, so clear-headed that he rarely deceives even himself. He is a dreamer, a mute, inglorious poet, one stirred deeply and rapturously by music, books, and beauty, whether of nature or of Blanche. Naturally, in Whivvle, where everybody is practical if not sordid, he earns the nickname Fondie, the foolish. The name and the character recall one of the most widespread stories in the world, the humble devotion and loyalty of the knightly Perceval, known to fame as the Great Fool. Fondie Bassimoor, his creator

Fondie. By Edward Charles Booth. (Duckworth & Co., 6*s.*)

says, was born with that rare thing—a soul. The history of a soul is a solemn affair; but Mr. Booth shows that it has its humours as well as its solemnities, and the colloquies between Fondie's conscience and the devil are among the most delightful passages in the book. He is full of aphorisms:—

"Anybody can discarn a better way o' doing anything than them that diz 'em."

"Sunsets and syke things is more for gentlefolk, and them 'at has leisure ti enjoy 'em, sir; though very like they 'll think less on 'em because they're throng wi' other things that cost more money."

Pam, the village post-girl in 'The Cliff End,' whose chief distress in life is that everybody wants to marry her, and the doctor in Mr. Booth's second novel, who plays second fiddle to inferior men for half a lifetime, are, in their different ways, prototypes of Fondie. Such characters are paradoxes, and rich in comedy of a rare kind.

Blanche is another sort of paradox. She is the one daughter of the widowed Vicar of Whivvle, an ill-paid, futile person who fails miserably to bring up his family properly or even keep order in his house. Motherless, left to her own devices, Blanche runs wild with the villagers, who idolize her. We meet her in her teens, brimming over with health and high spirits, half-educated, entirely unmoral—the natural result of her upbringing, as Fondie's diffidence is the result of his father's repressive tyranny. Feminine readers may, perhaps, generally call Blanche a tomboy, a minx, an outrageous flirt, an awful example. The other sex, as Mr. Booth shows, will fall in love with her. For Blanche is an epitome of the joy of life. This is the secret of her unquenchable smile, her dauntless candour and irrepressible spirit. We do not care how badly she behaves. Fondie himself has to admit that she is not even a lady: it makes no difference. Blanche, till she has eaten of the Tree of Knowledge, can do no wrong; she is a law unto herself.

Fondie silently worships this radiant being. He looks deeper than other people. It is not the Blanche that is the scandal and the joy of the whole village, but the potential Blanche for whose apparent frivolity Fondie apologizes:—

"She dizn't allus do hersen justice, sir, i' speech. Onnybody wi'oot knowing her very well mud think maybe she was different fro' what she reallins is."

He is far too respectful to detect her willingness to flirt. Blanche gives him up as hopeless, and falls back on her other admirers. He has the insane idea of making himself worthy of her, "which is the last resource of uncourageous lovers, and certainly the last way in the world that Blanche Bellwood sought to be won, either by Fondie Bassimoor or any other." She pursues her scapegrace ways with the fearlessness of ignorance, and the result is a tragic awakening.

Mr. Booth shows his strength in making what sounds either improbable or commonplace both convincing and beautiful. Blanche's tragedy is not humiliating and painful: she is a more dignified figure after her fall—the potential Blanche becomes real. Her secret is betrayed—in confidence—to all Whivvle. Both here and in 'Bella' Mr. Booth is excellent at depicting the progress of a scandal. The vicar, more to blame than his child, is so humanly drawn that one pities him in his deserved chastisement, especially in contrast with his two sons, whose callousness and egotism are equally true to life. A scene of mixed comedy and pathos is that in which the poor Vicar of Whivvle calls on the rich and snobbish rector who is guardian of the young squire to whom Blanche owes her disaster. The rector is, perhaps, a caricature in these days, though the hunting parson may have survived in Holderness not many years ago. There is always a parson in Mr. Booth's novels, drawn without much respect for the cloth. Every one of them is individual; and the genial, bohemian humanist, Father Mostyn, in 'The Cliff End,' ardent priest and High Churchman, makes amends for the foibles of the rest.

The tragi-comedy of the latter part of 'Fondie' is full of power; but Mr. Booth has not cured himself of a weakness, still more marked in his earlier stories, for dwelling on the emotional qualities of the situation, and squeezing out all the sentiment it can yield. We prefer the irony with which he portrays the self-righteousness of Whivvle—the intrigues among the Brethren to dislodge the fiddlers, led by that tough old Primitive, Fondie's father, and to bring in the new-fangled harmonium; or the unction of Bless Alcott, the tradesman, who does everything, even cheating his customers, "i' Lord's sight."

"'Aye!' commented the wheelwright grimly. 'Thoo 'd do it a deal sooner in His sight nor thoo would i' mine, Bless Alcott. That thoo knaws. An' thoo wouldn't do it in His an' all nobbut thoo couldn't help thysen. Thoo 's spit o' thy feythur, only ten times warse. He nivver had onny dirty work ti do but 'e got Lord ti help 'im in it, an' he wadn't a left thee property he did if he hadn't.'"

The crabbed old wheelwright is admirable:

"He chid those clients who brought grist to the mill on Saturday afternoon by asking them if there wasn't other days i' the week beside this, when they knew him to be short-handed; and rebuked equally those who delayed the necessary job till Monday on the plea that they had thought 'thoo wadn't be working, Joe,' by the stern inquiry: 'When did thoo knaw me to do owt else? Nobbut thoo 'd had a bit o' sense thou 'd a brought job o' Saturday when I wasn't so throng.'"

So severe is the satire of pharisaism that one might at first suspect Mr. Booth of satirizing Christianity itself. But the character of Fondie would itself contradict that; the satire is a demand for a purer religion than self-styled Christians practise.

Mr. Booth's delineation of these Holderness people is, to a reviewer who has been reading novels daily for years, the truest and most humorous picture of country life since the earlier novels of George Eliot.

ROMANCE.

How fair you are, wondrous maiden,
As from the aisle I behold you
In the old English cathedral,
Standing so rapt and apart!

Glintings of gold from the stained glass
Brighten the coils of your dark hair,
Waving away from a forehead
Pure with the freshness of youth,

And, your face flower-like lifted
With the blue eyes full of worship,
Fairer you seem than the angels
Carved near the altar, in stone.

What though I know not your name, dear—
Though I to-day first behold you—
You who must pass as a vision
Nobly enthralling and glad?

Does he who, lone in the forest,
Finds there an exquisite blossom,
Joy in it less that its beauty
Blooms not to fade on his breast?

Nay: nor does one who at nightfall
Hearkens the voice of the mavis,
Feel less delight that the singer
Blesses him, high out of reach.

So, though you pass—and for ever—
Yet I, afar, shall remember
That the world holds such a maiden,
And, you remembering, love!

FLORENCE EARLE COATES

THE OLD GIPSY.

SHE is too old to see again
The age of threescore years and ten;
She is as hale as an old tree,
Straight as its shrivelled stem, and dark
And full of wrinkles as its bark;
Children and grandchildren has she,
Fourteen they are and forty-three,
And sixty years has she been wed,
And never slept in any bed
Under a roof of tile or slate,
And never will, alive or dead,
And whether death come soon or late
Her hands are heavy with gold rings,
She has three rings of heavy gold
On every finger, earrings old
Of gold, and gold and orange things
For kerchiefs and head-coverings.
Her voice is gentle as a bird's,
And there is savour in her words,
For she, although with stealth she hoards
The private speech her people have,
Knows well the depth of every *lav.*
Her eyes are secret, and her mouth
A gentle and grave hypocrite;
She reads the heart of age and youth,
Seeing not understanding it,
And tells for money half the truth;
But in her ancient soul there lies,
Deeper than she can ever look,
The root laid open like a book
Of earth and of our destinies.

ARTHUR SYMONS.

Sept. 13, 1906.

LIST OF NEW BOOKS

Prepared in co-operation with the Library Association.

The method of classification in the following list needs a few words of explanation. The scheme adopted is the Dewey Decimal System, which starts with a series of ten main classes, that are divided into ten subdivisions, and these again into ten subsections, and so on to any extent of minute classification. This system has secured general recognition in English-speaking countries, and is by far the most popular among librarians.

This List does not, as a rule, attempt to proceed beyond the main classes or their most general subdivisions. A more minute classification will be used when the various items are combined into a volume, forming a guide to the contents and relative value of the publications for the year. At the same time, subclasses are indicated, for the benefit of librarians and others familiar with the system, by the class-numbers given at the end of each entry. The first numeral in these represents the main class; the second one of the subdivisions, and so on.

A Committee of Specialists appointed by the Library Association have marked with asterisks those works in the List which they consider most suitable for purchase by Public Library Authorities.

GENERAL WORKS.
BIBLIOGRAPHY, ENCYCLOPÆDIAS, MAGAZINES, &c.

Carpenter (Edward). A BIBLIOGRAPHY OF THE WRITINGS OF EDWARD CARPENTER: a bibliographical handbook for collectors, booksellers, librarians, and others. *Allen & Unwin* [1916]. 9 in. 14 pp. *pamphlet*, 1/6 n. 012

Library of Congress. REPORT OF THE LIBRARIAN OF CONGRESS AND REPORT OF THE SUPERINTENDENT OF THE LIBRARY BUILDING AND GROUNDS FOR THE FISCAL YEAR ENDING JUNE 30, 1915. *Washington, Government Printing Office*, 1915. 10 in. 221 pp. il. plans, appendixes. 027.5

Mullens (William Henry) and Swann (Harry Kirke). A BIBLIOGRAPHY OF BRITISH ORNITHOLOGY FROM THE EARLIEST TIMES TO THE END OF 1912: including biographical accounts of the principal writers and bibliographies of their published works; in six parts: part 1. *Macmillan*, 1916. 9 in. 112 pp., 6/ n. 016.5982

Zoological bibliography has hitherto been a neglected field in this country. For the best zoological bibliographies, naturalists have had to turn to German sources; but it is happily to be expected that the present work will remedy this want in ornithology. Collations are given in all possible instances, with verbatim titles of separate works published before 1850, and shorter titles of those since that date.

100 PHILOSOPHY.

Boole (George). AN INVESTIGATION OF THE LAWS OF THOUGHT, on which are founded the mathematical theories of logic and probabilities, 1854 (*Collected Logical Works*, vol. 2). *Chicago, Open Court Publishing Co.*, 1916. 9 in. 448 pp. index, 15/ n. 153.6

New edition, exactly reproducing the original with correction of the errata.

***Boutroux (Emile).** THE CONTINGENCY OF THE LAWS OF NATURE; authorized translation by Fred Rothwell. *Chicago, Open Court Publishing Co.*, 1916. 9 in. 244 pp. por., 5/ n. 113

'De la Contingence des Lois de la Nature' was presented in 1874 at the Sorbonne as a thesis for the Doctor's degree. M. Boutroux's argument is twofold: (*a*) that philosophy should liberate itself from mere conceptualism, and put itself in direct touch with the realities of nature and of life; and (*b*) that the notion, common to idealist, materialist, and dualist systems, that the laws of nature are a chain of necessity should be abandoned, and nature should be regarded as a veritable being, tending to exist and develop, to create and transcend itself.

***Cunningham (Gustavus Watts).** A STUDY IN THE PHILOSOPHY OF BERGSON. *Longmans*, 1916. 8 in. 224 pp., 5/ n. 194.9

The aim of the writer has been to fix attention exclusively upon the method of the new philosophy and the conception of reality which that method implies. The substance of the chapters dealing with duration and finality has already appeared in *The Philosophical Review*.

Fuller (Justin K.). THE PSYCHOLOGY AND PHYSIOLOGY OF MIRROR-WRITING (*University of California Publications in Psychology*, vol. 2, No. 3). *Berkeley, University of California Press* [1916]. 10 in. 67 pp. diag. bibliog. *pamphlet*, 65 cents. 136.7

A thorough little monograph on mirror-writing, studied from the pathological point of view. The extensive bibliography should prove useful.

Gallichan (Walter M.), *pseud.* **Geoffrey Mortimer.** THE RELIGION OF KINDNESS. *Watts* (*for Rationalist Press Association*) [1916]. 7½ in. 127 pp. *paper*, 1/ n. 171.8

The author constructs a system of ethics on the foundation of the instinct of kindness, and expounds therefrom a scheme of moral education for home and school.

Joseph (H. W. B.). AN INTRODUCTION TO LOGIC; 2nd edn. rev. *Oxford, Clarendon Press*, 1916. 9 in. 620 pp. index, 9/6 n. 160.2

The first edition appeared in 1906, and has been considerably improved, a number of chapters being rewritten, and many additions made elsewhere.

McKenzie (J. Hewat). SPIRIT INTERCOURSE: its theory and practice. *Simpkin & Marshall* [1916]. 8 in. 19+234 pp. il. diag., 2/6 n. 133.9

The author speaks, with the familiarity of long acquaintance, of materialization, spirit intercourse, the various spheres of the astral world, and other startling phenomena. The book is illustrated with so-called spirit photographs.

Philpott (Anthony J.). THE QUEST FOR DEAN BRIDGMAN CONNER. *Heinemann* [1915]. 7½ in. 259 pp., 6/ n. 134

Mr. Philpott is an American journalist who travelled for five months in the United States and Mexico in search of Dean Bridgman Conner. This young man, supposed to have died in Mexico, appeared in a dream to his father, and his assurence that he was alive and held for ransom was subsequently confirmed by the famous medium Mrs. Piper. The case presents much of interest to students of psychical research.

Roberts (William Rhys). PATRIOTIC POETRY, GREEK AND ENGLISH: an address given on the 500th anniversary of Agincourt; with supplementary notes and references and 4 illustrations. *Murray*, 1916. 8 in. 143 pp. por. il. notes, 3/6 n. 172.1

A patriotic dissertation bringing out Greek and English ideas of devotion, heroism, peace, humanity, progress, with 55 pp. of notes and references further expounding these.

Temple (William). PLATO AND CHRISTIANITY: three lectures. *Macmillan*, 1916 7½ in. 102 pp., 2/ n. 184.1

The three lectures reprinted here were delivered during the Extension Summer Meeting last year at Oxford. That on 'Ethics and Politics' is the best, but all are rather sketchy. A satisfactory introduction to the subject would need a larger scale of exposition and more detail, especially concerning Socrates. "Arclepius" appears twice, on pp. 81 and 82. As a means of stimulus, the little volume may be useful, but we should have preferred to see more work put into it before it appeared in print.

200 RELIGION.

Bell (Lettice). WHEN THE BOYS COME HOME; being the story of a song (*Oliphants' Booklets for the Day*). *Oliphants* [1916]. 7½ in. 32 pp. *paper*, 6*d*. n. 244

Bodin (*Jean*).

Chauviré (Roger), *tr.* COLLOQUE DE JEAN BODIN, des secrets cachez de choses sublimes entre sept sçauans qui sont de differens sentimens (*Traduction française du 'Colloquium Heptaplomeres'*). *Paris, Champion*, 1914. 10 in. 213 pp. index, *paper*, 6 fr. n. 210

A dialogue on the subject of naturalism between a Jew, a Mohammedan, a Lutheran, a Zwinglian, a Catholic, an Epicurean, and a Theist, by an early French writer on politics, economics, and philosophy. *See also* 320 SOCIOLOGY.

Brookshire (Elijah V.). THE LAW OF HUMAN LIFE: the Scriptures in the light of the science of psychology. *Putnam*, 1916. 9in. 44+471 pp., 10/6 n. 220.150

The author's argument is that the Old Testament Scriptures are replete with symbols describing and illustrating the nature of the human soul and its law, and that the truth of the Scriptures is made manifest and verified in a life lived in obedience to the inner law, the law of human life, proclaimed by Moses, restored by Elias, and fulfilled and demonstrated in the life of Jesus Christ.

Carpenter (*Right Rev.* **W. Boyd**). THE WITNESS OF RELIGIOUS EXPERIENCE: the Donnellan Lectures delivered before the University of Dublin, 1914, and in Westminster Abbey, Lent, 1916. *Williams & Norgate*, 1916. 8 in. 111 pp., 2/6 n. 239.7

Challoner (*Bishop* **Richard**). THE GARDEN OF THE SOUL; or, a manual of spiritual exercises and instructions for Christians who, living in the world, aspire to devotion. *Society of SS. Peter and Paul*, 1916. New edn. 6 in. 316 pp., 2/ n. 248

A reprint of the original edition, with a two-page preface by Viscount Halifax inserted, unbound.

The Clergy List, with which is incorporated the Clerical Guide and Ecclesiastical Directory, 1916. *Kelly's Directories* [1916]. 9 in. 1242+754 pp. 283.42

The seventy-fourth annual edition of this valuable work of reference.

Cornford (L. Cope). THE SECRET OF CONSOLATION. *Williams & Norgate*, 1916. 7½ in. 168 pp., 2/6 237

The author of 'The Lord High Admiral and Others' gives here an excellent picture of the English people during the first few weeks of the war, and raises problems of this and the coming life that have been suggested by recent experiences.

Denman (Francis L.). CHRIST IN HOLY SCRIPTURE: being a study in the name of Jehovah "the Lord"; with a foreword by Rev. Preb. H. E. Fox (*Oliphants' Bible Study Series*). *Oliphants* [1915]. 7½ in. 84 pp., 1/6 n. 236.1

Jehovah, *i.e.*, Lord, is the personal God known to the Jews in both Testaments. Christ is called the Son of God (Elohim) because He is the Lord Himself. The name God is used in the first chapters of Genesis, but when man and his human needs become the subject the name Lord is employed.

Exposition and Benediction: a plea for the extra-liturgical cultus of the Blessed Sacrament, by Three Priests of the Diocese of Birmingham (*York Books*, 23, *Continuity Tracts*). *Society of SS. Peter and Paul*, 1916. 9 in. 24 pp. *pamphlet*, 6*d.* 264.035

Fleming (G. Granger). THE DYNAMIC OF ALL-PRAYER: an essay in analysis; with an introduction by the Rev. Andrew Murray. *Oliphants* [1916]. 7½ in. 193 pp., 2/6 n. 264.1

Reissue. First edition 1915.

Giran (Etienne). A MODERN JOB: an essay on the problem of evil; with introduction by Archdeacon Lilley; authorized translation by Fred Rothwell. *Chicago, Open Court Publishing Co.*, 1916. 9 in. 92 pp. por., 2/6 n. 223.1

M. Giran gives a new version of the Book of Job, laying the scene in Holland, his own adopted country, and making a modern captain of industry the protagonist of his drama of despair fighting for hope. His interlocutors are also modern, each urging his own distinct theodicy.

Goodman (Paul) and Lewis (Arthur D.), *ed.* ZIONISM: problems and views; with an introduction by Max Nordau. *Fisher Unwin* [1916]. 7½ in. 286 pp., 6/ n. 296

A series of papers by eminent Jews on the ideals and aspirations of Zionism, appealing for the realization of its idea of a Jewish commonwealth in Palestine. The contributors include Mr. Eliezer Ben Yehudah, Mr. Arthur M. Friedlander, Dr. J. H. Hertz, Mr. Leon Simon, and Mr. Israel Zangwill.

Gore's (*Bishop*) **Claims**: being an examination of the Bishop's pamphlet, 'Crisis in Church and Nation,' by Five Priests of the Province of Canterbury (*York Books*, 22, *Continuity Tracts*). *Society of SS. Peter and Paul*, 1916. 9 in. 47 pp. *pamphlet*, 1/ 264.035

Deals, from the High Anglican standpoint, with Bishop Gore's treatment of the subjects 'Concerning Kikuyu,' the 'Reservation of the Blessed Sacrament,' and 'Is the Church of England worth Preserving?'

Head (Bessie Porter). THE FORGOTTEN FRIEND (*Oliphants' Booklets for the Day*). *Oliphants* [1916]. 7½ in. 30 pp. *pamphlet*, 6*d.* n. 248

A devotional booklet on the need for prayer.

Jaini (Jagmanderlal). OUTLINES OF JAINISM; edited, with preliminary note, by F. W. Thomas (*Jain Literature Society*). *Cambridge, University Press*, 1916. 7½ in. 156 pp. appendixes, bibliog. index, folding tables, 4/ n. 299.11

A concise exposition of the system and its terminology, select texts following the outlines; intended as an introductory volume to a series of translations from authoritative texts. The author is "an influential member of the lay community," and Judge of the High Court of Indore State.

Kemp (Joseph W.). THE SOUL-WINNER AND SOUL-WINNING. *Oliphants* [1916]. 7½ in. 67 pp., 1/ n. 243

A little book intended for Evangelical social workers.

***Lacey (Thomas Alexander).** NATURE, MIRACLE, AND SIN: a study of St. Augustine's conception of the natural order (*Pringle Lecture for 1914*). *Longmans*, 1916. 9 in. 178 pp. appendixes, 6/ n. 230.14

The author has tried conscientiously to present and interpret St. Augustine's views, beginning with an account of "the man and his formation," and dealing in separate lectures with the content of the idea, human will and freedom, miracle, good and evil, and sin and its consequences. The appendixes are three more popular essays on the limits of the supernatural, nature and supernature, and Dr. McTaggart's idealism. The analytical table of contents does duty for an index. Mr. Lacey is one of the ablest of modern writers on religion.

Lilley (James Philip). THE INVISIBLE LOVE (*Oliphants' Booklets for the Day*). *Oliphants* [1916]. 7½ in. 30 pp. *paper*, 6*d.* n. 231.6

Martin (E. Kemble). THE VICAR'S WIFE IN PURGATORY, &C.: a dream. *Stockwell* [1916]. 7½ in. 24 pp. *paper*, 6*d.* n. 244

We fancy few of our readers would have the temerity to present this little work to their vicar's wife.

Murray (Andrew). THE SUPREME NEED, in response to a call to the Church, in Mrs. Head's booklet, 'The Forgotten Friend' (*Oliphants' Booklets for the Day*). *Oliphants* [1916]. 7½ in. 30 pp. *paper*, 6*d.* n. 248

***Novum Testamentum**: textûs Stephanici, A.D. 1550, cum variis lectionibus editionum Bezæ, Elzeviri, Lachmanni, Tischendorfii, Tregellesii, Westcott-Hortii, versionis Anglicanæ emendatorum, curante F. H. A. Scrivener, accedunt parallela S. Scripturæ loca, editio quarta, ab Eb. Nestle correcta. *Bell* [1916]. 7 in. 615 pp., 2/6 n. 225.4

Prof. Nestle has further revised the text and references of the third edition (1886-7) of Scrivener's Greek Testament, of which this is a reprint.

Oliver (John). IF A MAN DIE, SHALL HE LIVE AGAIN? an answer. *Paisley, Gardner*, 1916. 8 in. 16 pp. *pamphlet*, 3*d.* 218

The argument for human immortality is based on man's power to overleap present time, his idealism, free will, and mental progress with age.

***Pictures of the English Liturgy**: vol. 2, LITURGY, LOW MASS. *Society of SS. Peter and Paul*, 1916. 12 in. 35 pp., 6/ n. 264.03

The object of this book—the second in the "English Liturgy" series—is to point out the method of conducting Low Mass according to the English rite of 1549. The text indicates the ancient procedure and, further, the various omissions or changes that are noticeable in present-day usage. The book will probably surprise the average reader, who takes what he sees in church for granted. We commend this effort of the Society of SS. Peter and Paul; the Anglican Church, whatever its doctrines, is not consistent in its usages and actual practice. Indeed, we recollect a little book written some two years ago by a priest, who pointed out clearly how, not only in the Communion Service, but also in many other respects, the clergy in general neglected certain rubrics, much to the detriment of the Church. There are several admirable illustrations by Mr. Martin Travers, and the book is well printed.

Pratt (James Bissett). INDIA AND ITS FAITHS: a traveller's record. *Constable*, 1916. 9 in. 499 pp. index, 12/6 n. 299.7

A psychological study of various aspects of India's religious life by an American who spent the winter of 1913-14 in that country.

Revelation of the Life to Come; ed. with an introduction in two parts by the author of 'The Way: the nature and means of revelation.' *New York, Putnam*, 1916. 7 in. 216 pp. appendixes, 6/ n. 237

Parts i. and ii., treating of the Resurrection and of some related phenomena of the New Testament, serve as an introduction to a series of records of spiritualistic experiences—revelations of the life to come—taking place 1881-6.

Robertson (Eric S.). THE BIBLE'S PROSE EPIC OF EVE AND HER SONS: the "J" stories in Genesis. *Williams & Norgate*, 1916. 8 in. 291 pp. appendixes, indexes, 6/ n. 222.11

The J Genesis text covered by these studies is here published by itself (App. 1) for the first time.

Saunders (K. J.). ADVENTURES OF THE CHRISTIAN SOUL: being chapters in the psychology of religion; with a preface by the Very Rev. William Ralph Inge. *Cambridge, University Press*, 1916. 8 in. 159 pp. index, 3/6 n. 233

A textbook on the psychology of religion, intended for religious teachers, and based on an essay, 'The Psychology of Religious Experience,' which won the Burney Prize in 1908.

Seebohm (Frederic). THE SPIRIT OF CHRISTIANITY: an essay on the Christian hypothesis. *Longmans*, 1916. 7 in. 184 pp., 1/3 n. 230

This little book, which deals with human religious experience both before and after the birth of Christ, was written forty years ago, for private circulation. After the author's death, his son, in response to wishes expressed in several quarters for its wider circulation, decided to issue it in its present form.

Sinker (John). THE WAR, ITS DEEDS AND LESSONS: addresses delivered in Lytham parish church; with an introduction by the Right Rev. E. A. Knox, Lord Bishop of Manchester. *Skeffington*, 1916. 7½ in. 142 pp., 2/6 n. 252.6

Simple lessons in courage, sacrifice, patience, and sympathy, drawn from the aspects of the war that present themselves most forcibly to the average person.

The **Soldier's Companion**: messages of hope, comfort, and love. *Oliphants* [1916]. 6 in. 183 pp. bibliog., 1/ n. 244

A selection of readings from Evangelical authors, interspersed with hymns and passages from Scripture

Souter (Alexander). THE CHARACTER AND HISTORY OF PELAGIUS' COMMENTARY ON THE EPISTLES OF ST. PAUL (*Proc. Brit. Acad.*, vol. 7). *Milford* [1916]. 10 in. 36 pp. pl. diag. *pamphlet*, 2/6 n. 227

Sketches the history of the attempts to recover the lost commentary of Pelagius.

*Taylor (Thomas). THE CELTIC CHRISTIANITY OF CORNWALL: divers sketches and studies. *Longmans*, 1916. 8 in. 200 pp. index, 3/6 n. 274.94237

The author tries to avoid the common fallacies of those who generalize from inadequate data by approaching his subject through the study of the archæology of the prehistoric and later Celts, their literature, and the memorials of their ecclesiastical history in the Middle Ages. He mentions his indebtedness to the great 'Manuel d'Archéologie' of the late Joseph Déchelette, and also to M. J. Loth and Mr. H. Jenner.

Townsend (J. H.). THE SHINING PATH; or, meditations upon things of God and of men (*Oliphants' Booklets for the Day*). *Oliphants* [1916]. 7½ in. 30 pp. *paper*, 6*d*. n. 230.4

Webster (Hutton). REST DAYS: a study in early law and morality. *New York, Macmillan*, 1916. 9 in. 339 pp. index, 12/6 n. 299.9

An interesting book, dealing with tabooed days, holy days, market days, evil days, unlucky days, and every kind of rest day all over the world.

Whitehead (*Right Rev.* Henry). THE VILLAGE GODS OF SOUTH INDIA (*The Religious Life of India*). *Milford*, 1916. 7 in. 172 pp. il. glossary, indexes, 2/6 n. 299.7

Deals with the names, characters, functions, and modes of worship of the village gods of Southern India. There are some interesting chapters on folk-lore and the origin of the worship of these gods.

Whyte (Alexander). NOT AGAINST FLESH AND BLOOD: an Apostolic word for the day (*Oliphants' Booklets for the Day*). *Oliphants* [1916]. 7½ in. 30 pp. *paper*, 6*d*. n. 252.6

Wilkes (Paget). THE DYNAMIC OF FAITH. *Oliphants* [1916]. 7½ in. 189 pp., 2/6 n. 234.2

An earnest book, written from the Evangelical standpoint.

Wodehouse (E. A.). A WORLD EXPECTANT: the study of a great possibility. *Glasgow, Star Publishing Trust*, 1916. 7½ in. 181 pp., 2/6 n. 210

The author tells us in his foreword that "the present little book appeared originally in the form of a series of articles in *The Herald of the Star*, a magazine whose central object it is to familiarize its readers with the possibility of the near appearance amongst men of some great spiritual Teacher and Prophet, destined to be the guide and light-bringer to this age of difficulty, darkness, and transition."

300 SOCIOLOGY.

Andrews (*Capt.* Lincoln C.). FUNDAMENTALS OF MILITARY SERVICE; prepared under the supervision of Major-Gen. Leonard Wood. *Lippincott* [1916]. 7½ in. 440 pp., 6/ n. 355.5

This handbook is written for the American citizen-soldier, and deals with Field Service and drill regulations, and the training of officers and men.

Armstrong (George G.). OUR ULTIMATE AIM IN THE WAR. *Allen & Unwin* [1916]. 7½ in. 223 pp. appendix, 2/6 n. 327

Unless we distinctly realize, argues Mr. Armstrong, what is meant by Mr. Asquith's declaration of our purpose to substitute for force "a real European partnership," the war may be prolonged and its aim stultified. He expounds his own ideas on the subject, giving a detailed scheme for an International Parliament, to which representatives would be elected by the peoples so as to be independent of the national Governments.

Badges and their Meaning (a companion to 'Rank at a Glance'). *Philip & Son* [1916]. 7 in. 48 pp. il. index, *paper*, 1/ n. 355.14

This supplements information given in the previous book, and contains many new illustrations with descriptive notes.

*Baker (James H.). AMERICAN UNIVERSITY PROGRESS AND COLLEGE REFORM, RELATIVE TO SCHOOL AND SOCIETY. *New York, Longmans*, 1916. 8 in. 199 pp. appendix, 4/6 n. 378.73

A sociological study of the whole problem, dealing particularly with three chief points—the reorganization of American education; economy of time in elementary school, high school, and college; and the relation of education to social service and to efficiency. Material has been gathered from reports, bulletins, and other literature, and from the replies to a circular inquiry summarized in the appendix.

Benn (Ernest J. P.). TRADE AS A SCIENCE; with introductory preface by Lord Burnham. *Jarrold* [1916]. 7½ in. 184 pp., 2/6 n. 351.82

Mr. Benn urges the need for scientific organization of British trade by the State to meet German competition after the war.

[Bennett (William John)]. POOR AND OTHER LOCAL RATES. *Sutton*, 1916. 8½ in. 16 pp. *pamphlet*. 6*d*. n. 336.28

Second edition.

Bodin (Jean).

Chauviré (Roger). JEAN BODIN, auteur de la 'République.' *Paris, Champion*, 1914. 10 in. 544 pp. bibliog. appendix, 10 fr. 320.1

A study of the political theory of a French sixteenth-century writer, whose treatise on government was published in 1576, and has been rated as the most important contribution to political science since Aristotle. *See also* 210 RELIGION, for a translation of his 'Colloquium Heptaplomeres.'

Burdett (*Sir* Henry). BURDETT'S HOSPITALS AND CHARITIES, 1916: being the Year-Book of Philanthropy and the Hospital Annual; containing a review of the positions and requirements, and chapters on the management, revenue, and cost of the charities. *Scientific Press*, 1916. 7½ in. 16+1071 pp. preface, index, 10/6 n. 362.310

Twenty-seventh year of issue. This exhaustive record contains also details of British, American, and Colonial hospitals and asylums, medical schools and colleges, nursing and convalescent institutions, sanatoria, and religious and benevolent institutions and dispensaries

Burnett (T. J.). THE ESSENTIALS OF TEACHING: a book for amateurs. *Longmans*, 1916. 7½ in. 250 pp. diag., 3/6 n. 371.3

An instructive book for amateurs and beginners in the art of teaching, based on a series of lectures delivered during the winter session of 1914-15 to the non-professional teachers engaged in teaching practical subjects in the continuation classes of the Edinburgh School Board.

Carson (William E.). THE MARRIAGE REVOLT: a study of marriage and divorce. *Werner Laurie*, 1916. 9 in. 495 pp. pors. il. appendix, index, 9/ 347.6

The writer's sympathies are with the advanced views of Ibsen and Messrs. Bernard Shaw and H. G. Wells, whose portraits ornament his pages. He gives an account of the change of attitude towards marriage and divorce that is going on now, and outlines what he calls "the New Morality." A large part of the book is a study of American divorce laws and legal experiments, fortified with reports of cases and a summary of facts.

Clarke (John J.). OUTLINES OF ENGLISH LOCAL GOVERNMENT. *Manchester, North-Western District of the Workers' Educational Association*, 1916. 9 in. 40 pp. bibliog. *pamphlet*, 6*d*. 352

Mr. Clarke has crowded a great deal of information and many facts into a very small space. His 'Outlines' consist of notes, well tabulated and classified, and suitable for students preparing for such examinations as that of the Institute of Municipal Treasurers and Accountants. The bibliography is classified under subjects.

Dillon (Emile Joseph). OURSELVES AND GERMANY; with an introduction by the Hon. W. M. Hughes. *Chapman & Hall*, 1916. 9 in. 324 pp., 7/ n. 327

A pamphleteering study of the present situation and its origins. Dr. Dillon goes over the oft-traversed ground of Germany's nefarious methods of economic penetration, urging that she will renew these efforts with tenfold energy even if the Allies obtain victory in the field. He paints a lurid picture of Teutonic Machiavellianism, and asserts that Russian mobilization, and consequently the outbreak of hostilities, were engineered by a lying statement in the *Lokal-Anzeiger*. Even now, he contends, it is not realized that the struggle is no passing episode, but a mighty convulsion, in which our all is at stake, and every ounce of strength demanded for the survival of European civilization now and in the future. An index would have been useful.

Dunlop (H.). THE SUPREME WILL; or, the danger of a premature peace. *The Hague, Nijhoff*, 1916. 8 in. 191 pp. *paper*. 327

The author of this book, a Hollander of Scotch descent, suggests that, in order to avoid the likelihood of future wars, a Union of Europe should be formed, with an International Army under the control of an International Parliament, the manufacture and sale of all war material being regulated by International Law. The English of the book is good, but the printing has evidently been done abroad, many words being divided in a peculiar way, *e.g.*, "wish-es," "troubleso-me," "vanis-hed," "who-lesale."

Fleets of the World, 1916, classified according to types. *Eveleigh Nash Co.* [1916]. 5½ in. by 9 in. 198 pp. il., 6/ n. 359.31

The section on the British fleet is, of course, without illustrations. There is a list of naval losses of the combatant Powers, those in the battle off Jutland being given in an inset.

*Fleming (A. P. M.) and Pearce (J. G.). THE PRINCIPLES OF APPRENTICE TRAINING; with special reference to the engineering industry. *Longmans*, 1916. 7½ in. 215 pp. appendixes, bibliog. index, 3/6 n. 371.42

The broad-minded authors, as we point out in our review (see p. 319), survey the general conditions of the employment of highly skilled labour, and show how the wasteful methods of to-day should be superseded by the readjustment of primary education, by vocational training, and by more intelligence and sympathy on the part of employers and trade unions.

Government of India Bureau of Education. INDIAN EDUCATION IN 1914-15. *Calcutta, Superintendent Government Printing,* 1916. 11 in. 80 pp. il. charts, tables, appendix, 3/ 379.54

An interesting report of educational progress in India, illustrated with numerous photographs of new college and school buildings.

Government of India Department of Education. PUBLICATIONS OF THE DEPARTMENT OF EDUCATION, 1911-1915. *Calcutta,* 1916. 10 in. 20 pp., 1 anna. 379.54

Revised edition.

Grande (Julian). A CITIZENS' ARMY: the Swiss system; with an introduction by Col. F. Feyler. *Chatto & Windus,* 1916. 7½ in. il., 3/6 n. 355.2

Deals with the origin of the Swiss army, together with an account of the training of officers and non-commissioned officers; compulsory service and industrial progress; and the possibility of the application of the Swiss system to the United States.

Guevara (L.). TOWARDS REORGANIZATION OF INTERNATIONAL FINANCE. *Simpkin & Marshall* [1916]. 8½ in. 85 pp. folding diag. appendix, 3/6 n. 332

Deals with international problems, including the Dollar Loan in America, exports and imports, distribution of proceeds, &c., with an appendix treating of the standardization of currency.

Hobhouse (L. T.). QUESTIONS OF WAR AND PEACE. *Unwin* [1916]. 7½ in. 224 pp., 3/6 n. 327

The book comprises two "dialogues": 'The Soul of Civilization' and 'The Hope of the World'; also 'The Future of Internationalism,' the substance of an address delivered at the National Liberal Club in January last.

Holdenby (Christopher). FOLK OF THE FURROW; with an introduction by the Right Hon. Sir Horace Plunkett. *Nelson* [1916]. 6½ in. 388 pp., 1/ n. 331.8

Cheap reprint.

The **International Crisis; the Theory of the State**: lectures delivered in February and March, 1916, by Louise Creighton, William Ritchie Sorley, John Stuart Mackenzie, A. D. Lindsay, Hastings Rashdall, and Hilda D. Oakeley under the scheme for Imperial studies in the University of London, at Bedford College for Women, with an opening address by Viscount Bryce. *Milford,* 1916. 9 in. 163 pp., 4/6 n. 320.1

The lectures are entitled 'Church and State,' 'The State and Morality,' 'Might and Right,' 'The State and Society,' 'Egoism, Personal and National,' and 'The Idea of a General Will.'

Law (Narendra Nath). PROMOTION OF LEARNING IN INDIA DURING MUHAMMADAN RULE (by Muhammadans); with a foreword by H. Beveridge. *Longmans,* 1916. 10 in. 48+260 pp. il. preface, foreword, bibliog. tables, indexes, 14/ n. 370.954

A work that has entailed a great amount of original research in a little-explored field. It tries to give a continuous account of the efforts made by the Mohammedan emperors, chiefs, and private persons in India to promote learning and diffuse education.

Lombard (Frank Alanson). PRE-MEIJI EDUCATION IN JAPAN: a study of Japanese education previous to the Restoration of 1868. *Tokio, Kyo Bun Kwan* [1916]. 8½ in. 277 pp. front. maps, index, bibliog., 15/ n. 370.952

The author, who is Professor of English Literature and Education in Dōshisha University, and has spent many years in Japan, offers this as the first serious study of ancient Japanese education.

Macmillan's Geographical Exercise Books: No. 5, ASIA AND AUSTRALASIA; with questions by B. C. Wallis. *Macmillan* [1916]. 10 in. 48 pp. maps, 7*d.* 372.89

A series of outline maps on which the young student is invited to mark physical and political features.

Moorhouse (Esther Hallam). SEA MAGIC; with an introduction by Arnold White. *Chapman & Hall,* 1916. 7½ in. 166 pp., 2/ n. 359.09

Short naval sketches and essays, some of which are reprinted from *The Spectator, The Outlook,* and *The Fleet.* They include 'Shingle,' 'Drake and the Elizabethan Navy,' 'Letters of the English Seamen,' and 'The "Nelson Touch,"' and are written in admirably lucid, reserved prose.

Murray (Henry). THE RAILWAY SWINDLE: a long-deferred exposure. *Grant Richards,* 1916. 8 in. 160 pp., 2/6 n. 351.812

The author tells us that his object in writing this book "is to prove to the British community at large that the British railway system is what a few people in Great Britain have long known it to be, the curse of the country." He gives plenty of statistics, and cites the opinions and the doings of members of the Government, railway directors, officials, &c.

New Zealand. STATISTICS OF THE DOMINION OF NEW ZEALAND FOR THE YEAR 1914: vol. 3, PRODUCTION AND FINANCE; POSTAL AND TELEGRAPH; [edited by] Malcolm Fraser. *Wellington, N.Z., Mackay,* 1915. 13 in. 236 pp. 319.931

Pickard-Cambridge (A. W.). EDUCATION, SCIENCE, AND THE HUMANITIES. *Oxford, Blackwell,* 1916. 9 in. 31 pp. *pamphlet,* 1/ n. 375.88

Two essays by one of the ablest of our younger classical scholars: one on 'Science and the Humanities,' the other on 'The Use and Abuse of Classical Studies,' reprinted from *The Oxford Magazine* and *Independent Review* respectively.

Prothero (George Walter). GERMAN POLICY BEFORE THE WAR. *Murray,* 1916. 7½ in. 119 pp., 2/6 n. 327.43

This is based on a lecture given before the Royal Historical Society in January, 1915, its main thesis being "that the establishment of German influence in the Balkans and in the Turkish Empire is the fundamental object of German policy."

***Public Record Office.** CLOSE ROLLS OF THE REIGN OF HENRY III PRESERVED IN THE PUBLIC RECORD OFFICE; printed under the superintendence of the Deputy-Keeper of the Records; A.D.1242-1247. *H.M. Stationery Office,* 1916. 11 in. 685 pp. index, corrigenda, 17*s.* 6*d.* 328.363

Continues the series of which vol. 1 (1227-31) was published in 1902.

Rumming (Thomas W.). TAXATION IN A NUTSHELL; or, how to raise 100,000,000*l.* a year (by easy taxation). *Sutton* [1916]. 8½ in. 16 pp. diag. *pamphlet,* 6*d.* n. 336.2

The writer advocates "The Cash Order System of Trade," the system to be made either voluntary or compulsory as may be deemed best. The argument is that a system of credit encourages extravagance.

Sherrill (Charles H.). MODERNIZING THE MONROE DOCTRINE; with an introduction by Nicholas Murray Butler. *Constable,* 1916. 8½ in. 219 pp., 6/ n. 327.73

A study in Pan-Americanism, advocating the alliance of the several American republics to safeguard the interests of the New World and preserve peace.

***Stevens (David Harrison).** PARTY POLITICS AND ENGLISH JOURNALISM, 1702-1742. *Menasha, Wisconsin, George Banta Publishing Co.,* 1916. 10 in. 168 pp. index, bibliog., $1.50 n 329.4207

Gives an account of the important part played by journalism in the long struggle between Whig and Tory. Much research has gone to the making of this book.

Usher (Roland G.). THE CHALLENGE OF THE FUTURE: a study in American Foreign Policy. *Constable,* 1916. 8½ in. 372 pp., 7/6 n. 327.73

An analysis of foreign policy in the United States and a study of what may be the most consistent and expedient policy of that country in the future. The author advocates spiritual and military preparedness against foreign invasion, and an alliance with Great Britain.

***Webb (Sidney),** *ed.* HOW TO PAY FOR THE WAR: being ideas offered to the Chancellor of the Exchequer by the Fabian Research Department. *Fabian Bookshop, and Allen & Unwin* [1916]. 9 in. 294 pp. index, 6/ n. 336

The authors put forward proposals for a great development of the Post Office, the creation of a Public Service of Railway and Canal Transport, the Nationalization of the Coal Supply, a State Insurance Department, and a "Revolution in the Income Tax," graduating it from 1*d.* to 15*s.* 7*d.* in the pound for incomes over 100,000*l.* a year.

Wilkie (James). S. BRENDAN THE VOYAGER AND HIS MYSTIC QUEST; illustrated by Martin Travers. *Society of SS. Peter and Paul,* 1916. 7½ in. 74 pp. col. woodcuts, &c., 2/6 n. 398.2

Retells the legendary story of St. Brendan's quest for the Celtic heaven, Tír-nan-Og, the Land of Youth, and studies the different interpretations in the light of other folk-lore and tradition. The author's mystical leanings give charm to the work, the picturesque elements of which are finely brought out in the illustrations.

Young (Meredith). THE MENTALLY DEFECTIVE CHILD; written specially for school teachers and others interested in the educational treatment and after-care of mentally defective school children. *H. K. Lewis,* 1916. 7½ in. 152 pp. appendix, index, 3/6 n. 371.92

A textbook for laymen by a medical man, based on notes of lectures delivered last year at Birmingham at a Summer Course inaugurated by the Central Association for the Care of the Mentally Defective.

400 PHILOLOGY.

Blackie's New Systematic Readers; SIXTH READER. *Blackie,* 1916. 8 in. 280 pp. il., 1/9 428.6

The selection of both prose and poetry is excellently catholic, embracing William Cory, Daudet, Mr. Barry Pain, Sir Owen Seaman, Dekker, and Stevenson, as well as the more classic writers—a great advance on the school Readers of some years ago.

Brandstetter (Renward). AN INTRODUCTION TO INDONESIAN LINGUISTICS: being four essays; tr. by C. O. Blagden (*Asiatic Society Monographs*, vol. 15). *Royal Asiatic Society*, 1916. 8½ in. 362 pp. *boards*, 7/6 499

Four essays on the derivation and characteristics of the Malay-Polynesian family of speech.

Burgess (James John Haldane). RASMIE'S SMAA MURR. *Lerwick, Shetland, the Author*, 1916. 7½ in. 25 pp. *pamphlet*, 1/ n. 427.94111

A collection of aphorisms in dialect for each day of the year. We give, as examples:—

> Few believers kens what dey believe.
> Ye canna gadder berries i da wylk ebb.
> Da pör gets bread; da rich bread an butter, and shuggar benonn.

Dennett (R. E.). MY YORUBA ALPHABET. *Macmillan*, 1916. 8½ in. 56 pp. *paper*, 1/6 n. 496

An interesting philological discourse by the able author of 'Nigerian Studies' and 'At the Back of the Black Man's Mind.'

Freese (J. H.). A NEW POCKET DICTIONARY OF THE ENGLISH AND RUSSIAN LANGUAGES COMPILED FROM THE BEST AUTHORITIES: RUSSIAN-ENGLISH. *Kegan Paul*, 1916. 7½ in. 519 pp., 5/ 491.732

This handy dictionary is based on C. Blattner's 'Taschenwörterbuch der russischen und deutschen Sprache' (1911). Space has been saved by omitting recognizable foreign words, and derivatives. A few notes on grammar and pronunciation are included.

Guyon (M. Charles). RÉCITS HÉROÏQUES; edited by Marc Ceppi. *Bell*, 1916. 7½ in. 136 pp. il. vocab., 1/6 n. 448.6

Reprinted from the "Série héroïque" of 'Les Livres roses pour la jeunesse.' In this series the publishers aim at placing before French children authentic facts and anecdotes relating to the Great War. Possibly British children will be equally attracted by these tales, especially 'Le Boy-Scout Anglais.'

Haes (Dulcie E.). A CONCENTRIC GRAMMAR COURSE. *Bell*, 1916. 7½ in. 101 pp. chart, 1/6 425

The author tells us that this book is the outcome of six years of teaching, and that the definitions in each chapter have been thrashed out in class. The material is tabulated clearly, and the (Matriculation) student should find it easy to understand and to remember.

***Harrison (Henry).** SURNAMES OF THE UNITED KINGDOM: a concise etymological dictionary: vol. 2, pt. 15. *Eaton Press*, 1916. 10 in. 16 pp. *paper*, 1/ n. 422

Deals with surnames from Tindal to Tummons, including Tracy, Trent, Tristan, Tristram, Tudor, and some famous Cornish Trenames.

***Kip (Herbert Z.),** *ed.* A SCIENTIFIC GERMAN READER; ed. with introduction, notes, and vocabulary (*Oxford German Series*). *New York, Oxford University Press* (*Milford*), 1916. 7 in. 461 pp. il., 5/ n. 438.6

This book is intended for the young student of science, and contains extracts (modified to some extent) from German authorities on anthropology, astronomy, biology, botany, chemistry, geology, meteorology, and physics, with notes and vocabulary. The aim is to give the learner an insight into the methods of science, and to instruct him in the relative value of reading and practical investigation, &c., as well as the technical language of science.

La Fontaine (*Jean de*).

Fables of La Fontaine; selected and edited by A. G. Macpherson. *Cambridge, University Press*, 1916. 7 in. 19+229 pp. biogr. introd. notes, vocab., 3/ 448.6

London County Council. REPORT OF A CONFERENCE ON SPEECH-TRAINING IN LONDON SCHOOLS AND TRAINING COLLEGES. *P. S. King* [1916]. 10 in. 27 pp. bibliog. *pamphlet*, 4*d*. 414

Includes chapters on breathing, enunciation, pronunciation, &c., and discusses methods of training in speech in elementary and secondary schools.

Macdonell (Arthur Anthony). A VEDIC GRAMMAR FOR STUDENTS, including a chapter on syntax and three appendixes: list of verbs, metre, accent. *Oxford, Clarendon Press*, 1916. 7½ in. 520 pp. Vedic index, general index, 10/6 n. 491.2

A short practical grammar for beginners, by the author of the comprehensive 'Vedic Grammar' published in 1910.

Moore (James M.) and Slight (John). LOWER GRADE SYNTAX AND COMPOSITION (*An Intermediate French Course*, part 1, sec. 2). *Blackie*, 1916. 7½ in. 128 pp., 1/ n. 448.2

A business-like class-book which is intended for those preparing for junior and lower grade examinations.

O'Connor (Daniel) L'HISTOIRE DE PETER PAN (d'après la pièce de Sir J. M. Barrie); traduction de Marc Ceppi. *Bell*, 1916. 7½ in. 105 pp. pl. music, vocab, 1/6 n. 448.6

The small British child should find this little edition of 'Peter Pan' an attractive approach to the mysteries of French.

***The Oxford English Dictionary**: vol. 9, [part] STEAD—STILLATIM; by Henry Bradley. *Oxford, Clarendon Press* [1916]. 13½ in. 82 pp., 2/6 n. 423

Includes several words in general use with a wide range of senses, such as "steal," "stem," "step," "stick."

Palmer (Harold E.). COLLOQUIAL ENGLISH; part 1, 100 Substitution Tables. *Cambridge, Heffer*, 1916. 8½ by 7 in. 119 pp., 2/ n. 428.2

By substitution, a student learning a language assimilates any number of sentences of the same form as a model sentence, different pronouns, nouns, adverbs, &c., being put in the place of those in the original. The book is in two sections (embraced by one cover), one giving the phonetic text (according to the international system), and the other the orthographic.

Sand (George). LES AILES DE COURAGE; ed. by F. B. Kirkman. *Cambridge, University Press*, 1916. 8 in. 129 pp. front. exercises, vocabulary, 3/ 448.6

The aim of the Cambridge Modern French Series is to make French teaching more intelligent and real, and therefore more interesting and effective.

500 NATURAL SCIENCE.

Atkins (W. R. G.). SOME RECENT RESEARCHES IN PLANT PHYSIOLOGY. *Whittaker*, 1916. 7½ in. 340 pp. 28 il. bibliog. index, 7/6 n. 581.1

This is an advanced textbook which may be useful for examination purposes. The author has omitted any treatment of the chemistry of the assimilating pigments, which constitutes one of the most fascinating developments in recent work on plant physiology, although he has found space for a chapter on 'The Oxidases in relation to Plant Pathology and to Technology.' He has made but scant reference to the illuminating investigations of Lepeschkin on the permeability of protoplasm. The chapters on carbohydrates in relation to photosynthesis are excellent; and chap. xi., 'The Functions of the Wood,' is very valuable, embodying, as it does, the writer's own important contributions to the subject.

Dick (Frederick J.). ANCIENT ASTRONOMY IN EGYPT AND ITS SIGNIFICANCE (*Papers of the School of Antiquity, University Extension Series*, No. 7). *Point Loma, Cal., Aryan Theosophical Press*, 1916. 11 in. 18 pp. il. diag. *pamphlet*. 520.9

***Dottin (Georges).** LES ANCIENS PEUPLES DE L'EUROPE (*Collection pour l'Étude des antiquités nationales*). *Paris, Klincksieck*, 1916. 8½ in. 316 pp. index, 6 fr. 572.942

This is the first work in a series intended to present, in a compendious and inexpensive form, collections of material for the study of the antiquities of France. It is to be followed by a selection of Greek and Roman inscriptions relating to Gaul, a collection of texts on the early Gallic Church, a corpus of Celtic inscriptions, a topographical dictionary of Roman Gaul, and other works, including, if the scheme meets with encouragement, some dealing with prehistoric times and more specialized topics. M. Dottin's volume forms an introduction to the series, offering a general survey of the existing sources and materials for the study of the ancient European peoples—a foundation for that of the races of France. It is largely an exposition of what the ancients knew or thought they knew about their predecessors in Europe, not ignoring even myths and legends. All this is admirably mapped out, the relative value of the evidence being assessed, and lurking fallacies and pitfalls indicated for the benefit of every class of student. The clear arrangement and copious index make the book very useful for reference, especially as a guide to other sources of information. M. Dottin's attitude is conservative. We look in vain for allusions to the work of men like Breuil, Cartailhac, Dr. Keith, or Prof. Sollas; in fact, the space given to the prehistoric ages, especially the Palæolithic, is meagre, and some of the statements are doubtful. More than "a dozen skulls and a score of other bones" have been discovered in Europe from this epoch, and a good deal of light is being thrown on the chronology and other relations of the peoples they represent. It is not correct that no Chellean implements have been found in Central Europe: there were stations at Ehringsdorf and Taubach, in Thuringia. It is very unlikely that the famous cave pictures were representations of divinities; most of them seem to have been our earliest examples of "art for art's sake." The study of ancient ethnology is still in its infancy, and progress will be made, if ever, by a gradual correlation of the evidence furnished by ancient writers, place-names, etymology, and comparative folk-lore, such as M. Dottin reviews and evaluates, with that yielded by research in prehistoric deposits.

Folsom (Justus W.). NORTH AMERICA COLLEMBOLOUS INSECTS OF THE SUBFAMILIES ACHORUTINÆ, NEANURINÆ, AND PODURINÆ (*Proceedings U.S. National Museum*, vol. 50). *Washington, Government Printing Office*, 1916. 10 in. 48 pp. pl. *pamphlet*. 595.71

Gregory (Richard Arman). DISCOVERY; or, the spirit and service of science. *Macmillan*, 1916. 7½ in. 352 pp. 8 plates, biographical index, 5/ n. 509

This book is not, as its title might suggest, an inquiry into the scope of the scientific method or our knowledge of the external world: it is, in fact, a popular work. What Dr. Gregory proves—if he succeeds in proving anything—is that men of science on the whole have been men of quite reputable character, eminently industrious, and distinctly interested in their own work; that they have occasionally found out things of material benefit to their fellows, and that in consequence the rest of humanity owe them a considerable debt of gratitude. Any lack of unity of purpose is explained by the fact that some of the chapters are remnants of former magazine articles, which the author now presents to the public "with a deep sense of humility." There are symbolic illustrations of ladies holding out scales, planets, owls, snakes, and lightning conductors; and a wide selection of quotations—ranging from Juvenal and Mr. W. Watson to Frederick the Great and Mr. Eden Phillpotts—at the head of each chapter.

Hannay (Herbert Bruce). EUROPEAN AND OTHER RACE ORIGINS. *Sampson Low*, 1916. 9½ in. 35+491 pp. maps, index, bibliog. table, 21/ n. 572.2

The preface of this large and pretentious volume is written in the style of a sectarian tract, the author protesting vigorously that he has "ever sought the Truth," &c. He seems to believe that the science of ethnology is a branch of "Imaginative Research"—whatever that may mean—and indicates that the present work, an expansion of one published a quarter of a century ago, is the result of subjective theorizing rather than the study of objective facts. Though the author quotes Huxley's well-known deliverance about the value of the scientific imagination, he reads into it meanings that Huxley never sanctioned. The time has passed for ponderous romancing in the name of science, and so far as we can see there is nothing in this book that shows acquaintance with the labours of modern investigators, or even an appreciation of the part their labours must play in the development of a most difficult science.

Hersey (F. Seymour). A LIST OF THE BIRDS OBSERVED IN ALASKA AND NORTH-EASTERN SIBERIA DURING THE SUMMER OF 1914 (*Smithsonian Miscellaneous Collections*, vol. 66, No. 2). *Washington, Smithsonian Institution*, 1916. 10 in. 33 pp. *pamphlet.* 598.2

Mackenzie (William Cook). THE RACES OF IRELAND AND SCOTLAND. *Paisley, Gardner* [1916]. 8½ in. 404 pp., 7/6 n. 572.941

This seems to be a semi-popular compilation, giving the current traditions and the theories of different schools of writers, but it is not abreast of the latest research. The author's contribution to the problem is based on his study of place-names, from which he argues that Great Britain and Ireland were both overrun by the Cymri, and that this Celtic element combined in varying proportions with Low German Scots, the Scandinavian Picts remaining separate, though their language was modified by Celtic influences.

Maxon (William R.). STUDIES OF TROPICAL AMERICAN FERNS, No. 6 (*Smithsonian Institution, U.S. National Museum; Contributions from the United States National Herbarium*, vol. 17, part 7). *Washington, Government Printing Office*, 1916. 10 in. 74 pp. pl. index, *pamphlet.* 587.3

Rathbun (Mary J.). DESCRIPTION OF THREE SPECIES OF CRABS (OSACHILA) FROM THE EASTERN COAST OF NORTH AMERICA (*Proceedings of the U.S. National Museum*, vol. 50). *Washington, Government Printing Office*, 1916. 10 in. 6 pp. pl. *pamphlet.* 595.36

Rathbun (Mary J.). NEW SPECIES OF CRABS OF THE FAMILIES INACHIDÆ AND PARTHENOPIDÆ [Scientific Results of the Philippine cruise of the Fisheries steamer Albatross, 1907-1910, No. 34] (*Proceedings of the U.S. National Museum*, vol. 50). *Washington, Government Printing Office*, 1916. 10 in. 33 pp. *pamphlet.* 595.36

Schaus (William). A GENERIC REVISION OF THE AMERICAN MOTHS OF THE SUBFAMILY HYPENINÆ, with descriptions of new genera and species (*Proceedings of the U.S National Museum*, vol. 50, pp. 259-399). *Washington, Government Printing Office*, 1916. 10 in. 140 pp. *pamphlet.* 595.78

Smith (F. E.). ON THE MANUFACTURE AND TESTING OF PRISMATIC COMPASSES, ESPECIALLY MARK VII. MILITARY PATTERN (*Trans. Optical Society*). *Optical Society*, 1916. 8½ in. 42 pp. diag *pamphlet*, 1/ 526.91

The primary object of this paper is to assist makers of prismatic compasses in manufacturing these instruments and testing their soundness.

Thompson (Will F.). FISHES COLLECTED BY THE UNITED STATES BUREAU OF FISHERIES STEAMER ALBATROSS DURING 1888, between Montevideo, Uruguay, and Tome, Chile, on the voyage through the Straits of Magellan (*Proceedings of the U.S. National Museum*, vol. 50). *Washington, Government Printing Office*, 1916. 10 in. 76 pp. pl. *pamphlet.* 597

Timberlake (P. H.). REVISION OF THE PARASITIC HYMENOPTEROUS INSECTS OF THE GENUS APHYCUS MAYR; with notice of some related genera (*Proceedings U.S. National Museum*, vol. 50). *Washington, Government Printing Office*, 1916. 10 in. 60 pp. pl. *pamphlet.* 595.79

United States National Museum. *Smithsonian Institution.* REPORT ON THE PROGRESS AND CONDITION OF THE UNITED STATES NATIONAL MUSEUM FOR THE YEAR ENDING JUNE 30, 1915 [by Richard Rathbun]. *Washington, Government Printing Office*, 1916. 9 in. 215 pp. 506

To the Report are appended names of the Museum staff, and lists of accessions and publications.

Wilson (James). A MANUAL OF MENDELISM. *Black*, 1916. 7½ in. 152 pp. index, 2/6 n. 581.158

A clear and simple account of Mendel's experiments in hybridization, written in a way to interest the educated, but not necessarily scientific reader.

600 USEFUL ARTS.

Barton (Frank Townend). DISEASES OF THE DOG, and aids to treatment and management. *Jarrold* [1916]. 7½ in. 255 pp., 3/6 n. 619.7

An elementary work, intended to serve as "first aid" to dog-owners.

Bodart (Gaston) and Kellogg (Vernon Lyman). LOSSES OF LIFE IN MODERN WARS: Austria-Hungary, France, by Gaston Bodart; MILITARY SELECTION AND RACE DETERIORATION, by Vernon Lyman Kellogg; edited by Harald Westergaard (*Carnegie Endowment for International Peace*). *Oxford, Clarendon Press*, 1916. 10 in. 223 pp. index, appendix, 6/ n. 614.12 : 35548

These valuable analyses of historical facts are the first-fruits of a conference "of eminent statesmen, publicists, and economists" held at Berne in 1911, under the auspices of the Division of Economics and History of the Carnegie Endowment. Elaborate investigations have been undertaken, and further reports will follow.

Grahame-White (Claude) and Harper (Harry). LEARNING TO FLY: a practical manual for beginners. *Laurie* [1916]. 7½ in. 110 pp. il. index, bibliog., 2/6 n. 629.17

This little book is written for the novice, and covers a wide field; the photographs are interesting and helpful.

Life without Servants; or, the rediscovery of domestic happiness; by "A Survivor." *Mills & Boon* [1916]. 5½ in. 101 pp. *paper*, 1/ n. 647

An entertaining story of a family running their house without servants, who in the course of events discovered that "housework is hard."

Mackenna (Robert W.). THE ADVENTURE OF DEATH; with a preface by John Murray. *Murray*, 1916. 7 in. 180 pp. index, 3/6 n. 612.013

Dr. Mackenna in a "reverent and confident spirit" writes of the sensations of men facing death from natural causes and on the battle-field, and concludes from his own experiences as a medical man that as a rule the end is free from pain and fear.

***McKillop (Margaret).** FOOD VALUES: what they are, and how to calculate them. *Routledge*, 1916. 7 in. 144 pp. bibliog. index, *paper*, 1/ n. 641.1

A scientific study of food values intended for serious students of diet, and sure to be useful to teachers of cookery, caterers, social workers, and housekeepers. The tables should be of service for reference, thoroughly explained as they are in the introductory chapters and the analyses and calculations that follow.

***National Birth-Rate Commission.** THE DECLINING BIRTH-RATE: its causes and effects; being the report of, and the chief evidence taken by, the National Birth-Rate Commission, instituted, with official recognition, by the National Council of Public Morals, for the promotion of race regeneration, spiritual, moral, and physical. *Chapman & Hall*, 1916. 9 in. 464 pp. bibliog., 10/6 n. 614.11

The Commission and its four sub-committees held many meetings during 1913-15, and dealt with statistics of the proportion of sterile marriages, the causes of the decline in the birth-rate, the effects of this, and the economic, moral, and religious aspects. Their report and an addition thereto occupy 80 pp., the rest of the book being taken up with the evidence, from which only a comparatively small amount of superfluous matter has been excised. There is no index.

***Prinzing (Friedrich).** EPIDEMICS RESULTING FROM WARS; edited by Harald Westergaard (*Carnegie Endowment for International Peace, Division of Economics and History*). *Oxford, Clarendon Press*, 1916. 10 in. 358 pp. appendix, bibliog. index, 7/6 n. 614.49

This voluminous collection of details relating chiefly to the Thirty Years' War, and the wars from then to the present time, which were marked by devastating epidemics, brings out the fact that till recently losses in the field, or even losses by disease in the armies, were less serious than the results of subsequent epidemics among the civil population. A warning is entered against the risk of epidemics through universal impoverishment or the break-down of medical organization.

Rawson (F. L.). HOW TO PROTECT OUR SOLDIERS; or, the practical utilisation of the power of God by right thinking. *Crystal Press* [1916]. 6½ in. 138 pp. por. index, *paper*, 1/n. 615.852

The author is stated in his prospectus to be "the principal authority on mental working." He is not only, it appears, an expert faith-healer, but also an infallible interpreter of Biblical prophecy. He undertakes to show how our soldiers at the front can bring about miraculous results of many different kinds, and how the war could be instantly stopped by praying against hypnotism, "a form of which the Germans are using." It is not surprising after this to learn that a certain Lieut.-Col. MacGregor "actually stopped the shells bursting around him," and on another occasion got the D.S.O., by the methods explained in this volume.

***Russell (*Hon.* Rollo).** NOTES ON THE CAUSATION OF CANCER; with a preface by Dr. Dawtrey Drewitt. *Longmans*, 1916. 8 in. 128 pp. index, 3/6 n. 616.994

Mr. Russell, of whom a slight biographical sketch is given by Dr. Drewitt, collected valuable statistics showing the extent to which cancer of the stomach is due to the irritation set up by excessive or unsuitable food.

The **Sterilization of Fruit and Vegetables for the Home.** *Central Committee for National Patriotic Organizations.* 7 in. 22 pp. il. *pamphlet*, 1*d.* 641.4

***Vendelmans (Henry).** THE MANUAL OF MANURES. '*Country Life*' (*Newnes*), 1916. 7½ in. 178 pp., 3/6 n. 631.8

This work is by "a highly successful cultivator" who, in simple terms, for the benefit of both the grower working for a livelihood and the amateur, explains the nature and uses of every kind of manure. He promises a second work on 'Exportation and Restitution.'

700 FINE ARTS.

Allemandy (Victor E.). WONDERS OF THE DEEP: the story of the Williamson Submarine Expedition. *Jarrold* [1916]. 10 in. 94 pp. plates, *paper*, 1/6 n. 778

The numerous submarine photographs provide the chief interest of this account of the Williamson experiment, which took place beneath the clear waters in the region of the Bahama Islands.

Derrick (Thomas). YE PALMERMAN; written by ye Rev. Arthur Tooth, done into manuscript and adorned with pictures by Thomas Derrick. *Society of SS. Peter and Paul* [1916]. 10 in. about 50 pp. il. and decorations, *boards*, 3/6 n. 761

A reprint by the Garden City Press, Letchworth, of the book printed by the Gresham Press and published by Mr. Fisher Unwin in 1914.

Fowler (Harold North). A HISTORY OF SCULPTURE. *Macmillan*, 1916. 8 in. 26+445 pp. il. index, bibliog., 7/6 n. 730

A sketch of the history of sculpture from the beginnings of civilization in Egypt and Babylonia to the present day, including an account of the important developments in the art in ancient, mediæval, and modern times.

***Paterson (*Rev.* Archibald).** ASSYRIAN SCULPTURES: Palace of Sinacherib. *The Hague, Nijhoff* [1916]. 12 in. 14 pp. 114 pl. 732

A portfolio containing plates and a ground-plan of the palace, with an analysis and descriptive notes.

Williams (H. S.). LUTHER BURBANK. *See* 920 BIOGRAPHY. 716

Wilson (Robert F.). NEWMAN'S CHURCH IN DUBLIN. *Dublin, Irish Industrial Printing and Publishing Co.*, 1916. 8½ in. 16 pp. front. *pamphlet*, 3*d.* 724.8

A brief descriptive and historical account, anticipating a monograph in preparation by Prof. Hungerford Pollen.

780 MUSIC.

Buck (Percy C.), *ed.* THE OXFORD SONG BOOK, collected and arranged by Percy C. Buck. *Milford*, 1916. 10½ in. 219 pp. bibliog., 5/n. 784.3

A collection of 128 national melodies and folk-songs, intended primarily for schoolboys and undergraduates. The type is large and clear, and the music, arranged on two staves, is well within the scope of pianists of limited attainments.

***Colles (Henry Cope).** THE GROWTH OF MUSIC: a study in musical history for schools; part 3, IDEALS IN THE NINETEENTH CENTURY. *Oxford, University Press*, 1916. 7½ in. 194 pp., 3/6 780.9

With this volume Mr. Colles has completed a "School" History which is in certain respects a distinctive work. To the difficult task of touching upon the fringe of a great subject he has brought, in this third volume, a clearness of perception and a sound judgment which present the student with the salient facts of the musical developments of the nineteenth century; and he cleverly avoids details which would only befog the mind of one who makes a first effort to understand something of the complexities of the modern growth of the art. The author calls his book one of "personal suggestion": we would add that there is personality in the work, clearness in its arrangement, charm in its style. Each chapter is devoted to tracing the development of some one of the great musical forms—the song, the symphony, the opera, and so on. In these necessarily short accounts brevity rarely imposes scantiness of treatment or the banalities of "tabloid" teaching. In one of them only—that dealing with the Russians—we feel that the author might have written a little more on a subject which he is eminently fitted to discuss. Even our schools would do well to know as much of Balakirev and his wonderful coterie as of Wagner and his work. This History puts musical events in their true perspective; and we hope that it will be widely adopted.

Stanford (Charles Villiers). FAREWELL: in memoriam K. of K. *Evans Bros.* [1916]. 14 in. 6 pp. *sheet*, 1/6 n. 786.81

Streatfeild (Richard Alexander). HANDEL, CANONS, AND THE DUKE OF CHANDOS. *Whittingham*, 1916. 7½ in. 33 pp. *pamphlet*, 6*d.* n. 780.942

It is not often that the musical "dabblings" of a successful soldier and business man can be pointed to as activities productive of good results. Mr. Streatfeild has written a pamphlet to emphasize the relations of such an amateur with one of the greatest figures in musical history. The Duke of Chandos lent his patronage to Handel, and his name to a fine set of the latter's Anthems. It is of these and larger works, of the circumstances of their composition, of Handel's connexion with Canons (the Ducal seat), and of certain myths and misunderstandings which have gained widespread credence, that the author writes very interestingly and authoritatively. But too much space has been given to discussion of the shadowy "Harmonious Blacksmith." The generality of sentimental hero-worshippers will continue their belief in the existence of such a figure, despite all Mr. Streatfeild can write; and what matter if they do?

790 AMUSEMENTS, GAMES, SPORTS.

Gallichan (Walter M.). FISHING WATERS AND QUARTERS IN WALES: a practical guide to fishermen, with cost of fishing accommodation, &c. (*Fishing Quarters Series*, 1). *Heath & Cranton* [1916]. 7½ in. 71 pp. *paper*, 1/n. 799

This is a useful little handbook. Anglers will look forward to the rest of the series, which, we trust, will include all possible fishing quarters in the United Kingdom. There is far too little known as yet about the reservoirs in Lancashire and elsewhere. These should be brought into prominence, not only for the sake of fishermen, but also as examples to corporations of the utility and profit of stocking water with fish. We should welcome a small handbook on stocking in general. Very few people realize how easy it is to introduce trout and grayling into even unpromising waters. Mr. Gallichan does well to point out the possibilities of the dry fly for certain Welsh waters. A useful compromise is to have two small flies, more or less dressed to float, and to work these largely on the surface, with quick casting, not allowing the flies to remain long in the water or to sink.

Rowe (Louise Jopling). THE TÊTE À TÊTE BRIDGE. *Lamley*, 1916. 6 in. 22 pp. *paper*, 6*d.* n. 795

A simple form of bridge for two players, designed to while away the hours of convalescent soldiers.

800 LITERATURE.

Baring (Maurice), *ed.* ENGLISH LANDSCAPE: an anthology. *Milford*, 1916. 4 in. 122 pp., 1/n. 820.8

Chavannes (F.). GUILLAUME LE FOU: drame en 3 actes (*Édition de Cahiers Vaudois*). *Lausanne, 6 Avenue Juste Olivier*, 1916. 8½ in. 93 pp. *paper*, 2 fr. 842.9

A prose drama representing the episode of William Tell and the outbreak of the revolt of the three Cantons from the Emperor. Tell, the mad idealist, raises the fiery cross of revolution, and inflames his compatriots by dying for the liberties of generations to come. This patriotic drama, given for the first time at Geneva, June 3, 1916, has a strong bearing on the present crisis.

Fiedler (Hermann Georg), *ed.* BUCH DEUTSCHER DICHTUNG, VON LUTHER BIS LILIENCRON; herausgegeben mit Einleitung, Abriss der Deutschen Verslehre, und Anmerkungen. *Oxford, University Press*, 1916. 7 in. 64+394 pp. index, 3/n. 831.08

The editor is Taylorian Professor of German Language and Literature at Oxford. His introduction gives useful outlines of German versification, and he appends 28 pp. of notes. Some sixty poets are represented, the minor ones usually by a poem apiece.

Fröding (Gustaf). SELECTED POEMS; tr. from the Swedish; with an introduction by Charles Wharton Stork. *New York, Macmillan,* 1916. 7½ in. 168 pp., 5/6 n. 839.7169

Fröding (1860-1911) is here described as "the most striking and probably the greatest figure" in the long array of Swedish poets. He is compared to Burns for his pictures of peasant life, to Heine for his ironic humour, to Shelley for his visionary gift, and to Mr. Kipling for the virility of his dramatic narrative. These translations have been "favourably passed upon" by the Publication Committee of the American-Scandinavian Foundation.

Grillparzer (Franz). DES MEERES UND DER LIEBE WELLEN, Trauerspiel in fünf Aufzügen; ed. with notes and a study of Grillparzer's life and works by John L. Kind; Inhaltsangaben, Fragen, Rückblicke und Themen, by C. M. Purin and John L. Kind (*Oxford German Series by American Scholars*). *New York, Oxford University Press* (*Milford*), 1916. 7 in. 136+208 pp. il., 3/6 n. 832.73

The Introduction is unusually elaborate. The notes are in English, but questions, &c., are added at the end in German.

Hendrick (Frank). THE WASTREL HOARD: a drama of the Greater Love. *New York, Puritan Play Co.,* 1916. 9½ in. 260 pp. por. 812.5

Three acts take place in the study of a Senator in New York, and two in the Palace of Peace at the Hague.

Keller (Gottfried).

Hauch (Edward Franklin). GOTTFRIED KELLER AS A DEMOCRATIC IDEALIST (*Columbia University Germanic Studies*). *New York, Columbia University Press* (*Milford*), 1916. 9 in. 96 pp. index, bibliog. *paper,* 4/6 n. 833.89

An interesting study of Keller's political views and their relation to the democratic tendencies in contemporary German literature and to the political propagendism of the forties.

Kurz (Harry). EUROPEAN CHARACTERS IN FRENCH DRAMA OF THE EIGHTEENTH CENTURY (*Studies in Romance, Philology, and Literature*). *New York, Columbia University Press,* 1916. 8 in. 341 pp. appendix, index, 6/6 n. 842.5

This study takes account of French plays written or acted 1714-89 (except tragedies), presenting European characters (except Greeks or Turks). The investigation shows the thoroughness belonging to this series of monographs.

Lamartine (Alphonse Marie Louis de Prat de).

***Barthou (Louis).** LAMARTINE, ORATEUR. *Paris, Hachette,* 1916. 9 in. 391 pp. introduction, appendix, bibliog. 8 pors. &c. *paper,* 7 fr. 50. 845.7

An historical study, by an able man of letters, of the development and career of Lamartine as an orator, during nearly twenty years of which (1834-51) his speeches are almost a history of France. The questions that agitated the Chamber are graphically explained, so that the reader is easily able to follow the course of Lamartine's duels with Berryer, Guizot, and Thiers, and to appreciate his eloquence to the full.

***Leacock (Stephen).** ESSAYS AND LITERARY STUDIES. *Lane,* 1916 7½ in. 253 pp., 3/6 n. 814.5

A volume of witty essays on topics as widely different as 'Literature and Education in America,' 'The Woman Question,' and 'A Rehabilitation of Charles II.' Prof. Leacock is always entertaining, even when most unconvincing, and dangerously so when most serious.

Mukerji (Dhan Gopal). LAYLA-MAJNU: a musical play in three acts; with an introduction by Prof. Arthur Upham Pope. *San Francisco, Paul Elder* [1916]. 8½ in. 61 pp., 1$ n. 822.9

The author of 'Rajani, Songs of the Night' (see *Athenæum,* June, p. 285), has written a romantic little play, described by his introducer as "a Vision of India." It is in prose with Shelleyan lyrics interspersed, and conveys the same sense of rich and varied colour and the same passionate and lofty idealism that characterized the poems.

***Shaw (George Bernard).** ANDROCLES AND THE LION; OVERRULED; PYGMALION. *Constable,* 1916. 7½ in. 118+205 pp., 6/ 822.9

The interest is chiefly in the prefaces to these three plays, not to mention the appendixes, which we reviewed at length (*Athenæum,* June, 1916). That to 'Androcles' is an excursus of 118 pp. on the prospects of Christianity. The 'Overruled' preface deals with marriage, and that to 'Pygmalion' with phonetics. This play has its sequel related in a long epilogue. The three plays are all comedy —or farce—and do not stand high in Mr. Shaw's dramatic works for clear and coherent structure. The first puts us among the ancient Christians, the other two are modern in scenery and action as well as subject and idea.

811-829 AMERICAN AND ENGLISH POETRY.

Bradley (Henry). THE NUMBERED SECTIONS IN OLD ENGLISH POETICAL MSS. (*Proceedings Brit. Acad.,* vol. 7). *Milford* [1916]. 10 in. 23 pp. appendix, *pamphlet,* 1/6 n. 829.1

Puts forward the hypothesis that the numbers apparently marking sections in 'Beowulf,' the Cædmonian poems, &c., really represent the numbers given by the scribe to the loose sheets on which the poem was written before it was transcribed into a regular codex.

Bullock (Llewellyn). IN LONELY WALKS: a collection of verse. *Methuen* [1916]. 7 in. 68 pp., 3/6 n. 821.9

Sonnets, lyrics, and reflective verses, of no very distinctive character, on the war and many other subjects, closing with the tale of Joan of Arc.

The **Cædmon Poems**; tr. into English prose by Charles W. Kennedy, with an introduction and facsimiles of the illustrations in the Junius MS. [and a prefatory chapter by Charles R. Morey]. *Routledge,* 1916. 8 in. 70+258 pp. bibliog., 6/ n. 829.2

A complete translation, by an American scholar, of the Junius MS., intended as a companion volume to the author's translation of the poems of Cynewulf (1910). The introduction gives an account of various theories on authorship, linguistic problems, &c.

Chilman (Eric). POEMS. *Hull,* 1916. 5½ in. 11 pp. *paper,* 2*d.* 821.9

A reprint of short pieces from *The Daily Chronicle, Poetry Review* and other periodicals.

Clark (John), *pseud.* **Poscimur.** ANTI-KAISER: a sequence of twenty-four sonnets. *Cape Town, Darter* [1916]. 8 in. 25 pp. *paper,* 1/ n. 821.9

Violent denunciations of the Kaiser and Kaiserism.

Corbett (*Lieut.* **N. M. F.**). A NAVAL MOTLEY: verses written at sea during the war and before it. *Methuen* [1916]. 6½ in. 61 pp. *paper,* 1/ n. 821.9

Good ringing verses, full of racy stories of the routine and accidents of war, realistic descriptions of naval life, and humanity, if not poetry.

Foulke (William Dudley). LYRICS OF WAR AND PEACE. *Milford,* 1916. 7½ in. 120 pp., 2/6 n. 821.9

Mr. Foulke is better as a translator than as an original poet. His recent renderings from Petrarch, and those from Theocritus, Anacreon, and Carducci in the present volume, seem more finely phrased as well as richer in meaning than the miscellaneous verses 'In War-Time,' 'Beyond the Seas,' 'Love and Life,' &c.

Freston (Hugh Reginald), *pseud.* **Rex.** THE QUEST OF TRUTH; and other poems. *Oxford, Blackwell,* 1916. 7½ in. 85 pp. por., 2/6 n. 821.9

This young officer, killed in action Jan. 24, 1916, had previously written 'The Quest of Beauty; and Other Poems.' Some of the contents of the present book have appeared in *The Times* and *The Daily Mirror.* A high sincerity, and a craving for some divine light in the dark turmoil of to-day, are the prevailing notes of these verses (all written during the war), among which we commend the sonnet 'On Going into Action' for its fire and finish.

***Gordon (Adam Lindsay).** THE POEMS OF ADAM LINDSAY GORDON, including several never before printed; arranged by Douglas Sladen. *Constable,* 1916. 7½ in. 32+320 pp. 3 pors. il., 3/ n. 821.8

Mr. Sladen has rearranged Gordon's poems in groups according to "subject or character," the headings he has chosen being rather amusing—'Bush and Horse Poems,' 'Poems Swinburnian in Form and Pessimism, but full of the Personality of Gordon,' 'Gordon's Little Masterpieces,' 'Autobiographical Poems,' 'Ballads,' and 'Miscellaneous,' a seventh part comprising the dramatic lyric 'Ashtaroth,' and an eighth poems not included in Marcus Clarke's edition. The source of each piece—'Bush Ballads,' 'Sea Spray,' or magazine or journal—is cited in brackets in the table of contents, but there is no index. Even three bush songs wrongly (in the editor's opinion) attributed to Gordon are printed; so the edition is unusually complete. The introduction is a short life of the romantic, hard-riding poet of the bush, giving a vivid idea of his character and a generous appreciation of his verse. Mr. Sladen thinks that it was Gordon's bad eyesight that made him omit many details of bush landscapes. He complains that the opossum, the wild cat, the native bear, the lizard, parakeet, &c., are never mentioned. This is a pertinent criticism, but it has a different bearing from that suggested by Mr. Sladen, who hits the nail on the head when he says, "Gordon makes his bush effect with bushmen. He used little else except sounds, light and darkness, heat and shade." Gordon, in fact, was Byronic in genius as well as habits, and if Byron was a poet of nature as well as man, it was in a very different way from that of Wordsworth and Tennyson. Gordon was at his best in rendering energy, action, and speed.

Green (Russell). VENICE: the Newdigate Prize Poem, 1916. *Oxford, Blackwell*, 1916. 7½ in. 9 pp. *paper*, 1/ n. 821.9
Poetic reflections on the history and eternal splendours of Venice, in five-line stanzas.

Harmony; by Nothing more and nothing less than a falt'ring poetess wandering in the wilderness. *Heath & Cranton*, 1916. 7 in. 32 pp., 1/6 n. 821.9
Simple, childlike verses, ingratiating by their sincerity and occasional touches of humour, *e.g.*, the poem on a physician who tried to "resemble a cabbage in placidity."

Kirby (Elizabeth). THE BRIDEGROOM. *Sidgwick & Jackson*, 1916. 8 in. 60 pp. por., 2/6 n. 821.9
Fifty songs in *vers libres* conveying with passion and abandon the yearnings and aspirations of a bride. The author's vocabulary is limited and somewhat affected.

MacKaye (Percy). POEMS AND PLAYS: vol. 1, POEMS; vol. 2, PLAYS. *New York, Macmillan*, 1916. 7½ in. 411+956 pp. por., each 8/6 n. 811.5-812.5
Apparently separate works have been reprinted as they stood and bound up together, the old pagination being retained—an awkward arrangement. The poems include 'The Present Hour,' 'Lincoln Centenary Ode,' 'Uriel, and Other Poems,' and 'The Sistine Eve, and Other Poems'; the plays, 'The Canterbury Pilgrims,' 'Jeanne d'Arc,' 'Sappho and Phaon,' 'The Scarecrow,' and 'Mater.'

McLeod (Irene Rutherford). SWORDS FOR LIFE. *Chatto & Windus*, 1916. 7 in. 115 pp., 2/6 n. 821.9
The title of the writer's earlier volume, 'Songs to Save a Soul,' would seem appropriate to this series of lyrics and meditative poems with a strong devotional tinge. There is a keen sense of the beauty and zest of life; but the thought of the writer is almost summed up in 'Half-Truths':—

> Too often pride is vanity misnamed,
> And freedom is but licence unashamed,
> Beauty 's a mirage, truth 's a lovely lie,
> Faith 's an old crutch we hobble lamely by,
> Love 's a false glass in which ourselves appear,
> Fear suckles hope, and hope is blinded fear,
> Humility 's the vainest kind of pride,
> Dispraising self, yet fain to be denied:
> And all these shams we passionately believe!
> O God of Truth, how we ourselves deceive.

Mason (Eugene). VITRAIL. *Wilson*, 1916. 8 in. 29 pp. *paper*, 1/ n. 821.9
Twenty-three sonnets, original or after Hérédia, Coppée, and Herold, finely constructed and richly phrased, depicting cities, cathedrals, painted windows, pictures, statues, and imaginary scenes from history and legend. The Hérédia sonnets are the best renderings we know.

Moore (Bernard). A CORNISH HAUL. *Stockwell* [1916]. 7½ in. 67 pp., 2/ n. 821.9
Further entertaining rhymes, in not too close a version of the dialect, by the author of the popular 'Cornish Catches,' consisting chiefly of racy portraits and stories of local types.

Myers (Frederic William Henry). SAINT PAUL; edited, with introduction and notes, by E. J. Watson. *Simpkin & Marshall*, 1916. 7½ in. 117 pp. indexes, 2/6 n. 821.89
The editor has restored the verses excised by Myers. The notes show how closely he followed the spirit and even the language of St. Paul, by illustrations from the Epistles. The introduction is a short biography and appreciation.

Noyes (Alfred), *ed.* A BOOK OF PRINCETON VERSE, 1916. *Princeton, University Press* (*Milford*), 1916. 7½ in. 207 pp., 5/6 n. 811.08
A book of American undergraduate verse, with an appreciative introduction by Mr. Noyes, who holds that "the splendid task of carrying on the torch of literature may yet be reserved for America," and sees "a national significance in this quickening of the literary sense among the younger men." The verses maintain a high standard.

Palmer (Frederick C.). SEVEN SEA SKETCHES. *Tamworth, Tamworth Herald Co.* 8 in. 9 pp. *paper*, 1/ n. 821.9
Word-paintings of the sea, dawn, the swimmer, spring, storm, &c., that evidently gave the composer intense enjoyment.

Salmon (Arthur L.). SONGS OF WIND AND WAVE: a collection of verse. *Blackwood*, 1916. 7½ in. 108 pp., 3/ n. 821.9
Poems in various metres evoking scenes of countryside, coast, and city, and the visions of eternal things that they eternally suggest. Mr. Salmon has an easy command of verse, and puts into finished numbers the ever-impressive commonplaces, as in the sextet of his sonnet 'Payment':—

> It is in vain to weep, in vain to pray:
> The utmost scheduled farthing must be paid.
> Thou must toil on along the dolorous way,
> Seeking no stealthy nook that can evade
> The thing once done. There grimly in the shade
> Face life's irrevocable claim, and pay.

Scott (*Mrs.* Arthur). SCATTERED LEAVES. *Oxford, Blackwell*, 1916. 8 in. 70 pp. *paper*, 2/ n. 821.9
Ballads and other verses of Loos, and all sorts of incidents of the war by land and sea.

Sewell (Wynne). FESTUBERT; AND OTHER POEMS. *Sampson Low*, 1916. 7 in. 45 pp., 1/ n. 821.9
Verses, of a religious cast and no technical merit, on the war.

Soldier Moods; by the author of 'A Soldier Son.' *Dryden Publishing Co.*, 1916. 7 in. 30 pp. *paper*, 6*d.* n. 821.9
The things he sees and the thoughts that come unbidden of peaceful scenes in his native Cornwall are put by the soldier-poet into touching verse that is not without music.

Stokes (J. Stanley). IMAGINATION; and other poems. *Heath & Cranton*, 1916. 7 in. 20 pp., 1/ n. 821.9
Well-intentioned, amateurish pieces that seem to wait on the rhymes for their reason. But we wish the writer would not rhyme "Mnemosyne" with "thine."

Stringer (Arthur). OPEN WATER. *Lane*, 1916. 8 in. 132 pp., 5/ n. 821.9
In an elaborate preface Mr. Stringer argues that end-rhyme is a modern invention, introduced into English poetry by Layman: Layamon apparently is meant. He thinks that the poet of the future will emancipate himself from the restraints of rhyme and rhythm, and offers his verses as examples. We notice, however, that though he does quite well without rhyme, as Matthew Arnold and innumerable others have done before him, he does not neglect the laws of rhythm, and many of his pieces are strictly metrical.

Thadani (Nanikram Vasanmal). THE TRIUMPH OF DELHI; and other poems. *Calcutta, Sarkar & Sons*, 1916. 8 in. 88 pp. 821.9
The writer handles the Spenserian stanza with rich musical effect in the title poem, picturing in Arcadian colours the golden age of India, and in the prophetic visions of the other long poem, 'Rajarishi.'

822.33 SHAKESPEARE.

Eagle (R. L.). NEW LIGHT ON THE ENIGMAS OF SHAKESPEARE'S SONNETS. *Long* [1916]. 7½ in. 95 pp. por. appendixes, 2/6 n. 822.33
The author expounds the theory that the sonnets were not addressed to a human being, but to the poet's muse or his genius, and form a discourse on the art of poetry. The "Dark Lady," he suggests, represents Fortune.

Spens (Janet). AN ESSAY ON SHAKESPEARE'S RELATION TO TRADITION. *Oxford, Blackwell*, 1916. 8 in. 102 pp., 2/6 n. 822.33
Deals with the traces of folk-plays in Shakespeare, and the relations between his heroes and those of Greek tragedy.

Woodberry (George Edward). SHAKESPEARE: an address. [*New York*] *Woodberry Society*, 1916. 9 in. 36 pp. 822.33
Delivered at the celebration of the Tercentenary, in Sayles Hall, Brown University, April 26, 1916.

823 FICTION.

Andom (R.). WE THREE AND TRODDLES: a comic side of London life. *Jarrold* [1916]. Cheap edn. 6½ in. 248 pp., 10*d.* n.

Baker (Amy J.), *Mrs.* **Maynard Crawford.** THE IMPENITENT PRAYER. *Long* [1916]. 7 in. Popular edition, 320 pp. *paper*, 1/ n.

Bennett (Rolf). CAPTAIN CALAMITY. *Hodder & Stoughton*, 1916. 8 in. 254 pp., 2/6
'Captain Calamity' fully deserves his name, and his adventures provide some excellent thrills. The style of narration, moreover, is lifelike and amusing throughout—an unusual quality in the war novels of these days.

Boylesve (René). A GENTLEWOMAN OF FRANCE; tr. by Aphra Wilson. *Stanley Paul* [1916]. 7½ in. 350 pp., 6/ 843.9
A translation of 'Madeleine,' a story of a marriage of convenience and the conquest by the heroine of her subsequent temptations.

Brunkhurst (Harriet). THE WINDOW IN THE FENCE. *Hodder & Stoughton*, 1916. 7½ in. 318 pp., 6/ 813.5
An American story of a middle-aged couple, whose dreams for themselves and their friends come true. Sentiment and pathos are pleasantly blended.

Caine (William). GREAT SNAKES! a variation on a classical theme. *Lane*, 1916. 7 in. 248 pp., 1/ n.
Mr. Caine is somewhat less freakish and self-pleasing than usual in his humour, and consequently much more amusing. Mr. and Mrs. Wildbore are admirably drawn, and if the war serves to eliminate them and their likes, Mr. Caine's book will have a real value as a record of two such characters.

Calthrop (Dion Clayton). TINSEL AND GOLD. *Long* [1916]. 6½ in. 252 pp. front., 7*d.* n.

Castle (Agnes and Egerton). THE WIND'S WILL. *Cassell*, 1916. 8 in. 344 pp., 6/

This story tells of the marriage of an English officer and a French flower-girl, the setting being Paris in 1816. The wealth of delicate description of the beauties of Paris in spring and autumn is the greatest charm of a very readable book.

Chamberlain (George Agnew). THE LONG DIVORCE. *Allen & Unwin*, 1916. 8 in. 349 pp., 6/ 813.5

A tale of a young American who, neglecting a promising University career, travelled leisurely and fell in with many sentimental adventures before returning to work. The story is long drawn out, but well written.

Cody (H. A.). IF ANY MAN SIN. *Hodder & Stoughton*, 1916. 7½ in. 309 pp., 6/ 813.5

A tale of a clerical outcast in the woods of the North-West and in Indian camps.

Cooke (Marjorie Benton). BAMBI. *Jarrold* [1916]. Cheap edn. 6½ in. 288 pp., 10*d.* n.

Curwood (James Oliver). THE VALLEY OF GOLD. *Cassell* [1916]. 7½ in. 295 pp., 6/

A somewhat kinematographical mixture of crime and sentimentality.

Danning (Melrod), *adapted by.* THE FOUNDLING: from the Mary Pickford film produced by the Famous Players' Film Company. *Pearson*, 1916. 7½ in. 155 pp. *paper*, 1/ n.

Mary Pickford is one of the most engaging of the actresses who figure on the kinematograph, and distinctly versatile.

Delly (M.). LA FIN D'UNE WALKYRIE. *Paris, Plon-Nourrit* [1916]. 7½ in. 323 pp. *paper*, 3 fr. 50. 843.9

The Valkyrie is a Prussian Amazon, with family connexions in Russia, and she personifies German attempts to influence Russian society before the war.

The Dickensian, JULY, 1916. *Chapman & Hall.* 8½ in. 24 pp. *paper*, 3*d.* 823.83

Includes 'The Dickensian,' by Mr. W. Matchett; 'Dickens as Educational Reformer: a Fragment,' by Mr. W. Walter Crotch; and 'Ross in Dickens-Land: the Novelist's Three Visits,' by Mr. E. Kendall Pearson.

Doke (Joseph J.). THE QUEEN OF THE SECRET CITY. *Hodder & Stoughton*, 1916. 7½ in. 319 pp., 5/ n.

Mr. Doke apparently follows the footsteps of Sir Rider Haggard—but at some distance and with erratic gait—in his attempt to describe a secret city and a strange queen of the Pharaonic variety somewhere in Africa. The story has little interest. Apropos of the word "Bismillah," dear to all writers on anything that fringes Arab life, the reviewer remarks that during a twelve years' residence in Egypt he never heard this particular adjuration; "Ma'shallah" and "Wallahi el Azeem" were the most usual exclamations.

Doyle (Lynn). MR. WILDRIDGE OF THE BANK. *Duckworth*, 1916. 7½ in. 308 pp., 6/

Mr. Doyle is as good a writer on Ireland as one may wish to meet in a whole season. He is in the class of George A. Birmingham and the other chosen two or three who really know the Irish. He can handle an intricate tale without undue complexity, and he has an effective gift of epigram. The story concerns a Bank manager of engaging versatility both in his business and in his leisure; his cashier, an attractive, if ingenuous youth; a girl who is thoroughly charming; and a number of other personages. They are all deep in a plan for founding a factory which shall raise their village to the height of prosperity; their chief capitalist—*in posse* at least—is victimized by the old trick of the "Spanish Prisoner," managed in a new way; but his hopes produce the realization of other capital—how exactly, readers must find out for themselves; nor will they lose by the effort. We cannot refrain from quoting some epigrams: "'Odium theologicum,' said the manager, 'has been neatly phrased as hating one another for the love of God'"; "The artistic temperament might be defined as the possession of a taste for working at anything but what you get your living by"; "If this sort of thing goes on the politics of this country will be as dull as ditchwater. We'll be little better than Englishmen." The whole book is an admirable presentment of a most interesting gathering of persons and events.

Dwight (H. G.). STAMBOUL NIGHTS. *Hodder & Stoughton* [1916]. 7½ in. 371 pp. front., 5/ n.

Stories of Constantinople and its people, most of which have already appeared in American or English magazines.

Firbank (Ronald). INCLINATIONS; with two drawings by Albert Rutherston (Rothenstein). *Grant Richards*, 1916. 7½ in. 200 pp., 6/

This book concerns the visit of a woman writer and her young companion to Greece, and consists mainly of enigmatic dialogues and unfinished sentences, which are intended, no doubt, to be very clever, but convey little meaning to us.

Fletcher (J. S.). LYNNE COURT SPINNEY. *Ward & Lock*, 1916. 7½ in. 316 pp. front., 6/

A rather "mixed-up" and unconvincing detective story. The amateur investigator does undeservedly well up to a certain point, when the appearance of an unexpected character solves the mysteries and complications.

Froest (Frank) and Dilnot (George). THE ROGUES' SYNDICATE. *Eveleigh Nash Co.*, 1916. 7½ in. 335 pp., 6/

A much better detective story than most. We cannot say how far the C.I.D. would confirm all that is said of the methods of Mr. Weir Menzies, but it is quite a relief to find authors who depart from the tradition of belittling the professional and praising the amateur.

Glasgow (Ellen). LIFE AND GABRIELLA: the story of a woman's courage. *Murray*, 1916. 7½ in. 529 pp., 6/ 813.5

Gabriella, the heroine, having witnessed a sister's unhappy marriage, earns her own living in New York as a milliner, but suffers very much the same fate.

Gould (Nat). A GAMBLE FOR LOVE. *Long* [1916]. 7½ in. 254 pp. *paper*, 1/ n.

Cheap reprint.

Gould (Nat). THE PHANTOM HORSE. *Long* [1916]. Cheap edn. 9 in. 124 pp. *paper*, 6*d.*

Henry (W. A.). THE RED KITE. *Ward & Lock*, 1916. 8 in. 319 pp., 6/

The Red Kite is a wonderful aeroplane which, if allowed a second volume for its exploits and a longer lease of life for its experts, would inevitably finish the war long before the date prescribed even by the most sanguine of "our military correspondents." The tale is, however, plausible to a certain degree and quite stimulating.

Hodgson (William Hope). THE LUCK OF THE STRONG. *Eveleigh Nash*, 1916. 7½ in. 316 pp., 6/

These tales are distinctly strong meat, and not for babes. Mr. Hodgson has a sense of the hidden horrors and possibilities of the sea and its history, and a vigorous method of describing these.

Hudson (Stephen). WAR-TIME SILHOUETTES. *Allen & Unwin* [1916]. 7½ in. 224 pp., 3/6 n.

A collection of somewhat acrid, but quite interesting tales; 'In the Interest of the Nation' is, perhaps, the best, and should have a pleasing appeal to many readers.

Hume (Fergus W.). THE JADE EYE. *Long* [1916]. 8½ in. 126 pp. *paper*, 6*d.*

Cheap reprint.

Hume (Fergus W.). THE MYSTERY OF A HANSOM CAB. *Jarrold* [1916]. 6½ in. 322 pp., 10*d.* n.

First published in 1887.

Hume (Morris). A FACETIOUS TOMMY: being the adventures of Private M'Make. *Paisley, Gardner* [1916]. 7 in. 122 pp. il. *paper*, 1/3 n.

A moderately humorous attempt after the style of 'Wee Macgreegor,' but much more obvious in its witticisms. The stories are illustrated by Mr. Archie Gilkison.

Irvine (A. M.). THE DREAMS OF ORLOW; with an introduction by J. Arthur Hill. *Allen & Unwin* [1916]. 8 in. 256 pp., 5/ n.

The story, which describes the dream-life of Orlow, who had the happy knack of dreaming true, is said in the preface to be "an accurate account of real visions that a person still living has obtained." As a story it is unsatisfying.

James (Henry).

***West (Rebecca).** HENRY JAMES (*Writers of the Day*). *Nisbet* [1916]. 6½ in. 128 pp. por. bibliog. index, 1/ n. 813.5

A brief but illuminating criticism of the writings of Henry James, including some careful analysis and suggestive comments.

James (James). HONEYMOON DIALOGUES. *Eveleigh Nash*, 1916. 8 in. 159 pp., 3/6 n.

Rather silly scenes of courtship, flirting, jealousy, &c., between a husband and an empty-headed and coquettish bride, with talk about wedding nights, single *versus* double beds, and the mysteries of the feminine toilette.

Jókai (Maurus). DR. DUMANY'S WIFE: a romance [tr. by Mme. F. Steinitz]. *Jarrold* [1916]. Cheap edn. 6½ in. 320 pp., 10*d.* n.

This translation of a well-known Hungarian novel was first published in 1891.

Keith (K.). A BROKEN TOY. *Constable*, 1916. 7½ in, 314 pp., 6/ n.

A rather futile tale which tells how a light-hearted and weak-willed girl met with disaster.

Landi (*Countess* Zanardi). THE ROYAL OUTCAST: a romance of to-day. *Nash*, 1916. 7½ in. 352 pp., 6/

A story by the author of 'The Secret of an Empress.'

Lee (*Mrs.* **S. Richmond**), *pseud.* **Curtis Yorke.** THAT LITTLE GIRL. *Jarrold* [1916]. Cheap edn. 6½ in. 275 pp., 10*d.* n.

Le Queux (William). THE ZEPPELIN DESTROYER: being some chapters of secret history. *Hodder & Stoughton*, 1916. 8 in. 251 pp., 2/6 n.

Mr. Le Queux has done well in copyrighting 'The Zeppelin Destroyer' in America, and still more so in reserving the kinema rights, for we do not expect English readers to be thrilled. The book is commonplace to the last degree, and full of the usual defects—the wondrous invention that would have ended the war long ago; the Invisible Hand, well known to Carmelite House; the old gibes, such as they are, against officialdom and English arrangements in general. The book is a congeries of platitudes and impossibilities, seasoned with mixed metaphors and novelties in slang; "joy-stick" for the guiding apparatus of an aeroplane is the worst of these.

Lighton (William R.). HAPPY HOLLOW FARM. *Hodder & Stoughton* [1916]. 8 in. 318 pp., 5/ n. 813.5

An American story telling how a journalist, who wishes to live an outdoor life and build a house of his own planning, takes a derelict farm in Arkansas, and eventually disproves the pessimistic forecasts of the neighbouring farmers. In the later portion of the book the story is subordinated to details of work on the land.

Locke (William J.). FAR-AWAY STORIES. *Lane*, 1916. 7½ in. 334 pp., 6/

Mr. Locke has not—so far as we have noticed—blunted the edge of his professional weapon by writing on the war, the world, economics, philosophy, or the other subjects affected in these days by most of his compeers. This is, in one sense, well; the cobbler should stick to his last. But Mr. Locke's last is rather lengthy and at times wearisome to those who want something human rather than artificial. He is a prolific creator of characters, amusing, sympathetic, annoying, &c., after their kind and up to a certain degree; but he does not attain that reality which can alone convince. He really gives us types rather than persons, and so—these stories are a case in point—his men and women are "as trees, walking." We feel that they have been invented for the occasion and on a preconceived plan. Inherently, they are, so far as we can see, unsatisfying, because artificial.

McCrindle (Quintin). JOCK. *Paisley, Gardner*, 1916. 7 in. 158 pp., 1/ n.

A dialect story or tract describing the goodness, industry, and University successes of a stray lad, who becomes a minister, and reforms a brutal horse-coper.

Mann (Thomas). ROYAL HIGHNESS; translated by A. Cecil Curtis *Sidgwick & Jackson* [1916]. 7½ in. 362 pp., 6/

Herr Thomas Mann's 'Royal Highness,' admirably translated by Mr. Cecil Curtis, is a most interesting picture of princely life in a small German State—free, moreover, from any war tinge, and dealing almost exclusively with the trying artificialities that surround such minor crowned heads as the Grand Duke Albrecht, and his younger but much less inefficient brother, the hero of the book. The people, from the Grand Duke to the peasants, are thoroughly genuine characters, and the book as a whole affords a valuable insight into the life it describes, and explains much that would otherwise be a puzzle to any but a travelled reader.

Mears (Madge). THE SHELTERED SEX. *Lane*, 1916. 7½ in. 313 pp., 6/

The adventures of a girl who left a houseful of worthy and depressing relatives to live her own life in London. One cannot help feeling that the false position in which she found herself could have been avoided by a little common sense. The happy ending, too, rests on a very debatable foundation.

Moffett (Cleveland). THE CONQUEST OF AMERICA: a romance of disaster and victory, U.S.A., 1921 A.D., based on extracts from the diary of James E. Langston, war correspondent of *The London Times*. *Hodder & Stoughton*, 1916. 8 in. 310 pp. il., 6/ 813.5

Mr. Moffett's book has this much in common with the 'Iliad' that he indulges frequently in long lists of names, though they largely belong to people still living, so far as we can gather. His object is to point out the unreadiness of America for war, and so he imagines a German invasion which, beginning under most promising auspices, ends in disaster for the foe, thanks to various unexpected inventions of American men of science. But he gives the latter plenty of time for their job, nor does he allow the Teutons to overwhelm the tiny American army of defence—untrained too, according to him—before he has fully "fixed up" his *dénouement*. He presupposes a hopelessly inconclusive peace to the present war, really leaving Germany as strong and rich as she was in 1914!

***Nolly (Émile).** HIÊN LE MABOUL. *Paris, Nelson* [1916]. 6½ in. 284 pp. col. front., 1/ n. 843.9

Cheap reprint. Émile Nolly was killed in Lorraine in September, 1914. On July 29, 1915, the French Academy awarded him the Grand Prix de Littérature.

Nyburg (Sidney L.). THE CONQUEST. *Philadelphia, Lippincott*, 1916. 7½ in. 326 pp., 6/ 813.5

The tale of how a man lost the way to the life more abundant and a woman found it. It could have been made much longer with advantage, but the author might have spoilt it. We get far too scrappy an account of the man's subjugation to the forces by which "success" is attained. There is the usual conversion—unfortunately, "the devil was sick"; but we are very grateful to the author for the latter part of the book.

Reeves (Amber). HELEN IN LOVE. *Hurst & Blackett*, 1916. 8 in. 372 pp., 6/

Describes the amorous experiences of a girl of character belonging to a middle-class family. The story shows keen observation, but is not equal, we think, to the author's previous work.

Reid-Girardot (Marion). STEVE OF THE "BAR-G" RANCH: a thrilling story of life on the plains of Colorado. *Jarrold* [1916]. 8 in. 287 pp. il., 6/ n. 813.5

Mrs. Reid-Girardot's account of Far West riders in earlier days is distinctly interesting and amusing. At times she echoes Mr. Owen Wister rather too closely, but her turn of description is original, and she records many striking episodes. There are, however, several deplorable misspellings. We should have welcomed a few more photographs to illustrate the scenes described.

Salwey (Reginald E.). THE GREATER CALL. *Heath & Cranton*, 1916. 8 in. 300 pp., 6/

Lionel Haste, the son of a clergyman, steals a schoolfellow's pocket-money, and is detected by the matron and sent home. He becomes a musician and idealist, and the story, which introduces some very hard and repellent characters, relates how he expiated his boyish fault by bearing the responsibilities of others.

Stanton (Coralie) and Hosken (Heath). IRONMOUTH. *Stanley Paul* [1916]. 7½ in. 400 pp., 6/

The plot turns on a poison mystery, the interest being well maintained to the end. The story originally appeared as a serial in a daily paper.

Stilgebauer (Edward). LOVE'S INFERNO; translated by C. Thieme. *Stanley Paul* [1916]. 8 in. 306 pp., 6/

A war novel of distinct, if rather kinematographic interest, with many vivid episodes. It is the work of a German now in exile, but the Teutonic point of view is far less emphasized than might be expected; the original edition was published in Basle, which may account for this.

Trent (Paul). WHEN GREEK MEETS GREEK. *Ward & Lock*, 1916. 7½ in. 320 pp., 6/ n.

The heroine conducts a fierce and complicated industrial war with an American manufacturer; as one may suppose from the general character of the novel, she marries him in the end. It is a clear and ingenious story, and the characters are well drawn.

Tuttiet (*Miss* **M. G.**), *pseud.* **Maxwell Gray.** THE WORLD-MENDER. *Hutchinson*, 1916. 7½ in. 392 pp., 6/

A long novel giving the history of a village boy's rise to be Cabinet minister, his training, mental development, and the gradual sloughing of his extreme Socialist and Radical principles as he rises. There is a love-interest with scenes and characters of country life.

Wallace (Edgar). THE TOMB OF TS'IN. *Ward & Lock*, 1916. 8 in. 303 pp., 6/

An interesting if rather impossible story of crime of the Chinese variety. Mr. Wallace writes easily and with reasonable originality.

Wells (Carolyn). THE CURVED BLADES. *Philadelphia, Lippincott*, 1916. 8 in. 333 pp. col. front., 6/ 813.5

An American story of crime and its detection—very much of the usual "professional" type, but not uninteresting for those whose tastes lie in this direction of romance.

White (Fred M.). AMBITION'S SLAVE. *Ward & Lock*, 1916. 7½ in. 320 pp. front., 6/

An excellent tale of criminal and detective complexities. The characters are much better drawn than is usually the case, and the interest is cleverly kept up until the tangle finds its solution.

910 GEOGRAPHY, TOPOGRAPHY, ANTIQUITIES, &c.

Andreas (Mui Shuko). WITH GYPSIES IN BULGARIA. *Liverpool, Henry Young*, 1916. 8 in. 149 pp. il. map, *boards*, 2/6 n. 914.97

On the outbreak of war between Bulgaria and her allies in 1913, the writer, a Briton, in order to avoid internment, escaped across North-Eastern Bulgaria into Roumania with gipsies, disguised as one of themselves. He entered sympathetically into their lives, and gives an intimate account of their habits and customs.

Bell (Ralcy Husted). TAORMINA. *New York, Hinds, Noble & Eldredge* [1916]. 8 in. 24+172 pp. pl., 5/ n. 914.58

This little book, which touches lightly on the early history, ancient and mediæval remains, language, and traditions of Taormina and the surrounding district, is illustrated with attractive plates.

***Cox (John Charles).** LINCOLNSHIRE (*The Little Guides*). *Methuen* [1916]. 6½ in. 364 pp. maps, il. appendix, index, 2/6 n. 914.253

We welcome this addition to a series of neat and useful handbooks. Dr. Cox's acquaintance with the county began, he says, half a century ago, and he undertook special excursions during 1913-15 to particular districts while preparing this book.

Fowle (F. C.). TRAVELS IN THE MIDDLE EAST: being impressions by the way in Turkish Arabia, Syria, and Persia. *Smith & Elder*, 1916. 8 in. 296 pp. map, il. index, 7/6 n. 915

Much of this has appeared already in *The Academy*, *Cornhill Magazine*, *Times of India*, *World's Work*, &c. The writer, a captain in the 40th Pathans, went to the countries named on two "language-leaves" from India, and modestly confines himself to giving his impressions of travel and of the primitive fascination of life in the cities. Politics he eschews altogether. His lively narrative is successful, though it is too sketchy, and omits many things that one would expect even from the hurried globe-trotter.

Henderson (John B.). THE CRUISE OF THE TOMAS BARRERA: the narrative of a scientific expedition to Western Cuba and the Colorados Reefs, with observations on the geology, fauna, and flora of the region. *New York*, *Putnam*, 1916. 8 in. 329 pp. 36 il. maps, index, 12/6 n. 917.29

Expanded from a diary and field-notes of the expedition, the results of which will be published in the Smithsonian Reports. The illustrations are chiefly photographic, but comprise some vivid coloured drawings of birds and fishes.

Rawnsley (Hardwicke Drummond). PAST AND PRESENT AT THE ENGLISH LAKES. *Glasgow*, *MacLehose*, 1916. 7½ in. 292 pp. il., 5/ n. 914.28

Still another amiable book by this devoted lover of Wordsworth and the Lake District. Canon Rawnsley combines a series of descriptive articles on rambles and motor-runs with reminiscences of Hartley Coleridge, the Helvellyn dog, Mrs. Dixon, keeper of Dove Cottage, &c. An interesting contribution gives the facts about the German miners near Keswick in the seventeenth century. Wordsworth is quoted extensively in papers taking us over the ground trodden in 'The Excursion,' the Duddon sonnets, &c. There is also a good chapter on 'Consecration Crosses,' and another on the Nag's Head at Wythburn.

Rye (Walter). NORWICH HOUSES, &c., BEFORE 1600 (*Rye's Norfolk Handlists, First Series*, 4). *Norwich*, *Roberts & Co.* (*issued to subscribers only*), 1916. 8½ in. 19 pp. *paper*. 914.261

A handy descriptive list of interesting houses of this period, some of which still exist, while the others have vanished altogether or have been incorporated in more modern buildings.

Velimirovic (*Father* **Nicholai**). SERBIA IN LIGHT AND DARKNESS; with preface by the Archbishop of Canterbury. *Longmans*, 1916. 7½ in. 25 il. pors. 159 pp., 3/6 n. 914.97

Contains four lectures on 'England and Serbia,' 'Serbia for Cross and Freedom,' 'Serbia at Peace,' and 'Serbia in Arms,' with a series of proverbs entitled 'Fragments of Serbian Wisdom,' and some fragments of Serbian popular poetry.

Williams (W. Llewellyn). ARMENIA, PAST AND PRESENT: a study and a forecast; with an introduction by T. P. O'Connor. *King*, 1916. 7½ in. 222 pp. maps, appendix, index, 3/6 n. 915.66

A statement of the case for this maltreated people by a well-informed writer, who is a believer in "the essential greatness of Armenian history and Armenian character." He gives a brief geographical, ethnological, and economic account of the land and people, a summary of their history from ancient times, and a statement of the actual problems.

920 BIOGRAPHY, GENEALOGY, &c.

Burbank (*Luther*).

***Williams (Henry Smith).** LUTHER BURBANK: his life and work. *Grant Richards*, 1916. 8½ in. 333 pp. 8 col. il. 32 il., 10/6 n. 920

This fascinating book, which is profusely illustrated, gives an account of the famous plant-experimenter's work with fruit, vegetables, flowers, grasses, shrubs, and trees.

Butler (*Samuel*).

***Harris (John F.).** SAMUEL BUTLER, AUTHOR OF 'EREWHON': the man and his work. *Grant Richards*, 1916. 9 in. 304 pp. index, bibliog., 6/ n. 920

This is a study of Butler's ancestry, environment, education, and mental development, and an analysis and appreciation of his work, including his music, as well as a record of the external facts of his life. Mr. Harris is anxious to portray Butler as what he calls "*l'enfant terrible* of literature and science," and in elaborating his estimate of Butler's genius discourses at large on satire and irony, Swift, Defoe, and Mr. Belloc, Darwin and the growth of science, and many other topics that may or may not throw light on his subject. On the whole, Mr. Harris writes with sanity and moderation, and holds that Butler's contributions to science, literary criticism, and music were those of an amateur, though worthy of high consideration as the independent views of a clear and original thinker. He shows the relations of 'The Way of All Flesh'—which he regards as Butler's masterpiece—to the author's own life and family connexions, and methodically traces the genesis of 'Erewhon,' the biological treatises, the travel books, the essay on the 'Odyssey,' &c., in a way that makes the book a valuable guide to the study of Butler—and of his critics. The index is an amusing illustration of the multifarious range of Butler's and Mr. Harris's intellectual interests. The author gives thanks to Mr. Festing Jones, Mr. Streatfeild, and other recognized authorities for their co-operation.

***Cadman (S. Parkes).** THE THREE RELIGIOUS LEADERS OF OXFORD AND THEIR MOVEMENTS—John Wycliffe, John Wesley, John Henry Newman. *New York*, *Macmillan*, 1916. 9 in. 613 pp. bibliographies, index, 10/6 n. 920

Searching historical studies (based on lectures given to the Brooklyn Institute of Arts and Sciences in 1913) of "Wycliffe, the real originator of European Protestantism; Wesley, the Anglican priest who became the founder of Methodism and one of the makers of modern England and English-speaking nations; Newman, the spiritual genius of his century who re-interpreted Catholicism, both Anglican and Roman."

Grant (Hamil), *ed.* THE LAST DAYS OF THE ARCHDUKE RUDOLPH. *Grant Richards*, 1916. 9 in. 288 pp. pors. index, 10/6 n. 920

The book is said to be "edited" by Mr. Grant, but is by no means a collection of letters or other authorized memoirs, though the supposed anonymous author claims to have been "intimate personal secretary" to the Archduke. It leads off with a list of the "principal characters" as if it were a novel or play; and includes one more account of the tragedy of Meyerling. The style is dull and cumbrous.

Heaton (*Sir John Henniker*).

Porter (*Mrs.* **Adrian**). THE LIFE AND LETTERS OF SIR JOHN HENNIKER HEATON, BT.; by his daughter [with foreword by Sir George Reid]. *Lane*, 1916. 8½ in. 309 pp. il. appendix, index, 10/6 n. 920

A very interesting biography of the great postal reformer, containing reminiscences of celebrated politicians, and including extracts from Sir John Henniker Heaton's publications, correspondence, &c.

***Hervier (Paul-Louis).** THE TWO WILLIAMS: studies of the Kaiser and the Crown Prince. *Nash*, 1916. 9 in. 207 pp. pors., 7/6 n. 920

Piquant and amusing character-studies, enlivened with anecdotes of the Kaiser's vagaries and the scandalous behaviour of the Crown Prince.

Ingpen (Arthur Robert). AN ANCIENT FAMILY: a genealogical study showing the Saxon origin of the family of Ingpen. *Longmans*, 1916. 11½ in. 218 pp. preface, appendixes, index, folding table, 21/ n. 929

The author, although chiefly concerned with the family history of the Ingpens, devotes a section of the book to Land Tenure, the origin of the House of Lords, and the growth and progress of English Liberty, on all of which he has something interesting to say.

Lincoln (*Abraham*).

Charnwood (*Lord*). ABRAHAM LINCOLN (*Makers of the Nineteenth Century*). *Constable*, 1916. 9 in. 487 pp. por. map, bibliog. index, 6/ n. 920

A study of Lincoln's career and his influence on the American nation.

Newman (*John Henry*).

Bellasis (Edward). CORAM CARDINALI. *Longmans*, 1916. 9 in. 134 pp. pors. il. appendixes, index, 3/6 n. 920

Attractive notes on Newman. His work, his friends, his love of music, are all lightly touched upon, and made more interesting by the inclusion of portraits, facsimile letters, and other photographs.

Tweedie (*Mrs.* **Alec**). MY TABLE-CLOTHS: a few reminiscences. *Hutchinson*, 1916. 9 in. 336 pp. pors. il. index, 16/ n. 920

Mrs. Alec Tweedie's table-cloths are a record of many notabilities of both sexes who have dined with her, and left signatures, sketches, or other memorials. A classified list of several hundred names precedes her reminiscences, which include some comic postcards by artists.

930-990 HISTORY.

***Ashley (Roscoe Lewis).** EARLY EUROPEAN CIVILIZATION: a text-book for secondary schools. *New York*, *Macmillan*, 1916. 8 in. 729 pp. il. col. maps, index, 6/6 n. 930

Devotes special attention to great movements, important leaders, the life of the people, and the civilization of different periods. The illustrations are numerous and interesting.

Barker (J. Ellis). THE FOUNDATIONS OF GERMANY: a documentary account revealing the causes of her strength, wealth, and efficiency. *Smith & Elder*, 1916. 8½ in. 288 pp. analytical index, 7/6 n. 943.08

The well-known author claims that this is the first "adequate account of the foundations of modern Germany" in any language. He has studied a large mass of material, including the writings, speeches, and State papers of Prusso-German leading men from the times of Frederick the Great to the present. He gives, under the head of "the most important Prussian State papers," such documents as Frederick the Great's Political Testament of 1776, and his directions for the education of princes.

Boyle (John F.). THE IRISH REBELLION OF 1916: a brief history of the revolt and its suppression. *Constable*, 1916. 7½ in. 299 pp. plan, map, 4/6 n. 941.59

A straightforward account of the rebellion, based on official sources and reports of newspaper correspondents. The author writes clearly and impartially, and includes a brief introductory chapter on the growth of the Sinn Fein movement.

Cunningham (*Ven.* William). ENGLISH INFLUENCE ON THE UNITED STATES. *Cambridge, University Press*, 1916. 7½ in. 180 pp. index, 4/6 n. 973

These lectures, delivered in the United States during October and November of 1914, trace the English origins of various elements of American civilization and society, and the divergences that have arisen between the Old and New Worlds.

Hovelaque (Émile). THE DEEPER CAUSES OF THE WAR; tr. by the author, with a preface by Sir Walter Raleigh. *Allen & Unwin* [1916]. 7½ in. 158 pp., 2/6 n. 943.08

Essays stating the historical facts underlying the present conflict, and explaining the beliefs and aspirations of the German people, with sympathy, but a judicial condemnation.

Howe (Sonia E.), *ed.* THE FALSE DMITRI: a Russian romance and tragedy, described by British eye-witnesses, 1604-1612 (reprints of contemporary reports such as 'A Bloudie Tragedie,' printed 1607, &c.); ed., with a preface, by S. E. Howe. *Williams & Norgate*, 1916. 9 in. 255 pp. pors. plan, 6/ n. 947.04

A translation of various contemporary documents, some of which were written by English residents in Moscow, describing the brief, tragic reign of a Russian pretender to the throne of Muscovy. The book is illustrated with contemporary portraits.

MacAulay (George Mackenzie). THE WAR DIARY OF A LONDON SCOT, 1796–7; with a review of the year by William Cook Mackenzie. *Paisley, Gardner*, 1916. 7 in. 216 pp., 3/6 n. 942.073

The City alderman who kept this diary was a native of Lewis, with strong sympathies for the French republicans, detestation of Burke, and whole-hearted admiration for Bonaparte and Warren Hastings. His attitude towards the French war was consequently that of a hostile critic who regarded Pitt as a reactionary and a trickster. This gives a piquant interest to his diary of a black year and his comments on policy and events as they appeared to the City. The editor draws parallels with international affairs at the present time.

Sams (Conway Whittle). THE CONQUEST OF VIRGINIA, THE FOREST PRIMEVAL: an account, based on original documents, of the Indians in that portion of the continent in which was established the first English colony in America. *New York, Putnam*, 1916. 9½ in. 455 pp. index, 18/ n. 975.5

An account of the primitive inhabitants founded on early writings, by Capt. John Smith, Henry Spelman, Ralph Hamor, Robert Beverley, &c., whose words as far as possible are reproduced.

Schmitt (Bernadotte Everly). ENGLAND AND GERMANY, 1740-1914. *Princeton, Princeton University Press* (*Milford*), 1916. 8 in. 534 pp. 2 maps, appendix, index, 8/6 n. 940.9

An historical study of the causes and development of the Anglo-German quarrel. The author writes as an impartial American, and finally comes to the conclusion that "Germany must bear almost the entire responsibility for the fatal ending of her rivalry with England."

Stryienski (Casimir). THE NATIONAL HISTORY OF FRANCE: The Eighteenth Century; tr. from the French by H. N. Dickinson. *Heinemann* [1916]. 9 in. 345 pp. index, 7/6 n. 944.03

A popular account of the history of France from the beginning of the Regency of the Duc d'Orléans to the dawn of the Revolution. A special section deals with the art and literature of the period.

Wilberforce-Bell (H.). THE HISTORY OF KATHIAWAD FROM THE EARLIEST TIMES; with a preface by the Hon. C. H. A. Hill. *Heinemann* [1916]. 10½ in. 20+313 pp. il. map, appendixes, index, 12/6 n. 954.2

Capt. Wilberforce-Bell was Political Agent at Sorath, and writes this history of the Province of Kathiawad from prehistoric times to the present, partly for the chief and people, and partly for students and the general reader. After the Punjab this was the country most frequented by the early invaders of India, and there is hardly a clan of Rajputs that is not closely connected with the province. The book is also interesting in its account of British affairs in Kathiawad.

THE GREAT EUROPEAN WAR.

Anzac. ON THE ANZAC TRAIL: being extracts from the diary of a New Zealand Sapper; by "Anzac." *Heinemann* [1916]. 7½ in. 210 pp., 3/6 n. 940.9

The writer of 'On the Anzac Trail' is delightfully vivid, both in his general account of England and Egypt, and in his diary of Gallipoli. His keen eye has missed nothing, and his highly expressive language does full justice to his observation. He and his comrades were a gay crowd, and more than a match even for the most disreputable haunters of Cairo byways—not to mention the mounted police, who, in his esteem, are somewhat "cold of foot." It is no wonder he was careful about writing home: "don't write—just mail them the guide-books." However, he "did" all the fit and proper sights—Matarieh and the Virgin's Tree, the Pyramids, and Rodah Island. His account of the Gallipoli fighting conveys, as do few descriptions, the glory and horror of the landing that probably no other men could have compassed, and the countless difficulties of holding on and advancing. But he sees and enjoys to the full the lighter side of things, and readers will enjoy with him the expedients by which occasional luxuries were procured—"anticipating the consent" (as the Indian Government might put it) "of his honourable colleagues." The Anzac attitude is shown by such sentences as: "The stuff just smiled at me as I was passing the commissariat. I couldn't resist its blandishments. Anyway the Quartermaster is always complaining about the 'non-keeping' qualities of his provisions." The climax in such "measures for provisioning" was the discovery of stacks of good things at the side of a road flanked by a thin bank of sand, through which the enterprising "Anzacs" sapped a tunnel, extracting what they would, and then filling up the hole and covering it with bushes. The whole book is an admirable record of the varied and variegated doings of men of exceptional grit and physique, contemptuous of convention in language as in other things. We commend it heartily to all who take an interest in some of the Empire's finest fighters.

Armstrong (George G.). OUR ULTIMATE AIM IN THE WAR. *Allen & Unwin* [1916]. 7½ in., 2/6 n. 940.9

The book sets out to recall public attention to the end which we ought to keep in view in this war, and points out that forgetfulness of this may not only prolong it, but even lead to the utter defeat of the end itself.

***Bassompierre (Albert de).** LA NUIT DU 2 AU 3 AOÛT, 1914, AU MINISTÈRE DES AFFAIRES ÉTRANGÈRES DE BELGIQUE. *Paris, Perrin*, 1916. 9 in. 47 pp., *paper*, 1 fr. 940.9

This account of the actual start of the war is the more dramatic for its quiet and restrained yet admirably vivid language. M. de Bassompierre, who played a principal part in these fateful proceedings, relates, in simple and direct fashion, with no extraneous sentiment or emotion beyond that inevitable to such a crisis, all that we can hope to know of the last hours of Belgian neutrality, until—if ever—some historian is allowed to give the full account of the midnight meeting of King Albert and his ministers. M. de Bassompierre's own words will best show the trial through which he passed during those few hours when he had to mingle with his fellow-Belgians, forbidden the while to tell them what awaited them:—

"Vers huit heures et demie, j'allai prendre seul un rapide dîner dans un restaurant de la place Royale. Je me souviens de l'effet étrange que me fit la salle vivement éclairée, et de l'espèce d'angoisse avec laquelle j'observai les consommateurs assis aux tables voisines. Ils ne savaient rien, ils avaient lu les journaux de l'après-midi, le *XX^e Siècle*, le *Soir*, contenant les déclarations rassurantes faites le matin même par M. de Below-Saleske aux reporters de ces deux feuilles... ils étaient gais, insouciants... Et moi, j'étais écrasé par le poids de ce que je savais, du secret qui serait révélé le lendemain et qui donnerait un si cruel réveil à tous ceux qui m'entouraient. Je me demandais si j'étais le jouet d'un cauchemar, ou si j'étais bien éveillé."

His comments, as well as his statement of the facts, reveal much that should be remembered in the interest of Belgium and her Allies—for example, the absolute unanimity of the reply given to Germany, and the practical certainty that this reply was never made public in that country, so that the German public regarded the resistance of Liége as an act of treachery. We trust this little book may find a translator and gain the publicity it deserves.

Bek (*Lieut.-Col.* Roustam). RUSSIA IN ARMS: a story of the Czar's troops; illustrated from sketches by Walter Winans and from photographs. *Nisbet* [1916]. 7½ in. 209 pp., 2/6 n. 940.9

An analysis of the character of the Russian soldier and of the organization of the Russian army. The author is himself a Cossack who has had exciting and varied experiences with the army, and did not begin to write in English until the war.

Campbell (Reginald John). THE WAR AND THE SOUL. *Chapman & Hall*, 1916. 8 in. 285 pp., 6/ n. 940.9

Mr. Campbell (now of St. Philip's Cathedral Church, Birmingham) here publishes a series of short dissertations originally written (all but one or two) for *The Illustrated Sunday Herald*. They deal, "in simple fashion for simple people," with the great ethical problems confronting the soul in this bitter time.

Charmes (Francis). LA GUERRE; 2me série, mai, 1915—janvier, 1916; avec des Souvenirs sur Francis Charmes par Émile Faguet (*L'Allemagne contre l'Europe*). *Paris, Perrin*, 1916 7½ in. 377 pp., 3 fr. 50. 940.9

M. Faguet's reminiscences of the late editor of the *Revue des Deux Mondes* form a feeling appreciation of an excellent writer and a publicist of sound judgment and wide reading. This is a collection of his latest articles, among the best of which are a character-study of Prince von Bülow, and several well-informed notices of the Eastern question.

***Chéradame (André).** LE PLAN PANGERMANISTE DÉMASQUÉ: le redoutable piège berlinois de "La partie nulle." *Paris, Plon-Nourrit*, 1916. 7½ in. 356 pp. maps, *paper*, 4 fr. 940.9

For twenty-two years the author has been studying and writing about the Pangermanist scheme for dominating the world. This is another earnest warning, addressed not only to his countrymen, but also to the women of France.

Creighton (*Rev.* Oswin). WITH THE TWENTY-NINTH DIVISION IN GALLIPOLI: a chaplain's experiences. *Longmans*, 1916. 8 in. 205 pp. maps, pl., 3/6 n. 940.9

This diary, illustrated with good photographs, is full of interest, but melancholy reading.

***From Dartmouth to the Dardanelles:** a midshipman's log; edited by his mother. *Heinemann* [1916]. 7 in. 184 pp., 1/ n. 940.9

The writer, a midshipman in one of the battleships lost in the Dardanelles, describes his various experiences with a skilled ease and vividness that many a practised author might envy, and his mother, who edits his book, has done well in reproducing his exact words almost all through. The sea in war-time is surely a great school for clearness of thought, and we value such an example of it as the present.

Gaël (Réné). PRIESTS IN THE FIRING LINE; translated by H. Hamilton Gibbs and Madame Berton. *Longmans*, 1916. 8 in. 243 pp. 8 il., 3/6 n. 940.9

The priests with the French Army have shown themselves, from the beginning of the war, gallant, devoted, and resourceful. This book describes the scenes witnessed by a priest in the firing-line, and is illustrated with photographs.

Holland (Henry Scott). SO AS BY FIRE: notes on the war; 2nd series. *Wells Gardner* [1916]. 8 in. 118 pp., 2/ n. 940.9

In this volume Dr. Holland continues his exposition of the causes of the war and the issues arising out of it. A strong thread of hope runs through the volume, which finds its culmination in the vision of the child becoming "supreme and dominant over all other interests, so that all the growth of wealth and all the development of power may be bent to the paramount need of breeding and building a purer and truer humanity."

Hurd (Percy). THE FIGHTING TERRITORIALS, vol. 2. '*Country Life*' *Offices* [1916]. 7½ in. 136 pp. *paper*, 1/3 n. 940.9

A record of the doings of the following London regiments: the Royal Fusiliers, 6th City of London (Rifles), the 17th, 19th, and 20th London, London Irish, 1st Surrey Rifles, Queen's, Artists and Inns of Court O.T.C., with lists of honours and war distinctions won by officers and men.

Liddell (R. Scotland). ON THE RUSSIAN FRONT. *Simpkin & Marshall* [1916]. 9 in. 281 pp., photographic il., 8/6 n. 940.9

The author, a member of the Polish Red Cross Volunteers, has been present at several battles on the Russian front, and was with the rearguard during the great retreat.

Loti (Pierre), *Capt.* Louis Marie Julien Viaud. LA HYÈNE ENRAGÉE. *Paris, Calmann-Lévy* [1916]. 7½ in. 296 pp. *paper*, 3 fr. 50. 940.9

Miscellaneous sketches of scenes witnessed at the front, in the hospitals, among the fugitives from the "Barbarians," and in the ruined cities of Ypres and Reims, with a letter to his old friend Enver Pasha. Pierre Loti's elaborate word-pictures and his lyrical prose have lost much of their old magic; yet he writes, as formerly, of Brittany and the South Seas, of Reims and its ruined windows:—

"Silence aujourd'hui dans cette basilique, comme sur la place déserte alentour; silence de mort entre ces murs qui avaient si longtemps vibré de la voix des orgues et des vieux chants rituels de France. Le vent froid est seul à y faire un semblant de musique, ce matin de dimanche, et, lorsque par instants il souffle plus fort, on entend aussi comme la chute de perles très légères: c'est ce qui restait encore en place des beaux vitraux du Treizième, qui achève de s'effriter sans recours. Tout un cycle magnifique de notre histoire, qui semblait continuer de vivre dans ce sanctuaire, d'une vie presque terrestre bien qu'immatérielle, vient d'être soudain plongé plus au fond de l'abîme des choses révolues dont le souvenir même s'abolira bientôt."

MacGill (Patrick). THE GREAT PUSH: an episode of the Great War. *Jenkins*, 1916. 7½ in. 254 pp., 2/6 n. 940.9

Mr. MacGill is undoubtedly an artist, but his perceptions incline chiefly to detail; he can command and excite almost every emotion except breadth. We see, with him and his comrades, the absolute realism of their everyday lives—and deaths—but in a small and concentrated circle not only of actions, but even of sensations and the deeper analysis of sensations. It is fine work, and we cannot question either his experience or his skill in recording it; but we must confess that a larger range of vision on his part would prove far more illuminating to his readers. However, we can well imagine his difficulties. In the first place, Mr. MacGill always has specialized in detail; he prefers, or cannot escape from, his immediate foreground; and, secondly, in modern war no one, we imagine, except the chiefs of all things, can see beyond the small area with which he is immediately in touch. The combination of detail and breadth is practically impossible except for the historian writing many months after the event.

Melgar (*Don* Francisco Martin), *Conde de Melgar*. GERMANY AND SPAIN: the views of a Spanish Catholic; tr. from the Spanish, with an introduction and notes, by Thomas Okey. *Unwin* [1916]. 7½ in. 192 pp., 1/6 n. 940.9

At the outbreak of the present war Count Melgar was at the castle of Frosdorff in Austria with Don Jaime, Prince of Bourbon, and what he saw and heard there and at Vienna decided him to embrace the Allies' cause.

Oxford University Roll of Service, 1914-1916, edited by E. S. Craig, *Oxford, Clarendon Press*. 8½ in. 326 pp. 2nd edn. revised. 2/6 n. 940.9

A singularly complete list, since it gives all sorts of war work besides that done at the front. This is the first time, we believe, that some of our censors have been revealed to the world, or members of bodies like the War Trade Intelligence Department and Neutral Press Committee. The names of those who have lost their lives are printed in heavy type, and College and University appointments are noted as well as mentions in dispatches.

Red Cross and Iron Cross; by a Doctor in France. *Murray*, 1916. 7 in. 157 pp. *boards*, 2/6 n. 940.9

A terrible story of German atrocities in France, put in the form of a novel, but actually a transcript of personal observations.

Seton-Watson (R. W.). GERMAN, SLAV, AND MAGYAR: a study in the origins of the great war. *Williams & Norgate*, 1916. 8 in. 198 pp. maps, index, bibliog., 2/6 n. 940.9

This little volume is based in the main upon lectures delivered by this sound authority on the Dual State at the London School of Economics, University College, and the Royal Society of Arts. Part I. deals with 'Austria-Hungary and the Southern Slavs'; Part II. with 'The Pan-German Plan.'

Strong (Rowland). THE DIARY OF AN ENGLISH RESIDENT IN FRANCE DURING WAR-TIME; 2nd series: January-December, 1915. *Simpkin & Marshall* [1916]. 7½ in. 392 pp., 6/ n. 940.9

A very readable diary, describing the spirit of the French middle class, their attitude to the war, the enemy, and their allies.

Thayer (William Roscoe). GERMANY VERSUS CIVILIZATION: notes on the atrocious war. *Constable*, 1916. 7½ in. 246 pp., 4/6 n. 940.9

The author, writing from Cambridge, Massachusetts, traces the origin of the war in the doctrines of German politicians, from Frederick the Great to General von Bernhardi, and blames President Wilson for not protesting against the invasion of Belgium.

Thurstan (Violetta). THE PEOPLE WHO RUN: being the tragedy of the refugees in Russia. *Putnam*, 1916. 7½ in. 176 pp. map, appendix, index, 2/6 n. 940.9

An account, by an eyewitness, of the sufferings of Russian and Polish refugees in the Great Flight. Some of the incidents are pathetic in the extreme; but the keynote of the book is the wonderful courage and spirit which yield to no difficulties.

Ward (*Mrs.* Humphry). ENGLAND'S EFFORT; with a preface by the Earl of Rosebery. *Smith & Elder* [1916]. 8 in. por., 2/6 n. 940.9

In writing this series of interesting letters Mrs. Humphry Ward has had the advantage of some remarkable opportunities of visiting munition areas, the Fleet, supply bases in France, and even the front itself.

Wharton (Edith), *née* **Rhinelander.** VOYAGES AU FRONT DE DUNQUERQUE À BELFORT. *Paris, Plon*, 1916. 7½ in. 291 pp., 3 fr. 50. 940.9

In the form of a journal (Aug. 1914—Aug. 1915) the American novelist describes what she has seen of Paris, the Belgian, British, and French sections of the front, Dunkirk, Reims, &c., and in a final chapter evokes "the soul of France."

GRANGERIZED BOOKS: THE BROADLEY LIBRARY.

THE extensive library of the late Mr. A. M. Broadley, the author, in recent years, of 'Dr. Johnson and Mrs. Thrale,' 'Napoleon in Caricature,' and other books, which will be sold by Messrs. Hodgson during the course of the next six or nine months, is one of the most important collections of its kind which have ever come under the hammer. During the last fifteen or twenty years of his life, while living at Bradpole, in Dorset, Mr. Broadley devoted himself with extraordinary energy and enthusiasm to the art of "grangerizing" or extra-illustration, on which he wrote a pamphlet for private distribution under the title of "Granger, Grangerizing, and Grangerizers: a Preface to Granger Grangerized, by a Grangerizer," 9 pp., Bridport, 1903. This little treatise, in which the writer gave some account of the art of "grangerizing" since the days of the Rev. James Granger, as also of his own achievements, was in the nature of an apologia or defence of the practice, which has been at times attacked as destructive and unwarranted. That Granger was not the first exponent of the art is shown by a volume on the strange story of Mary Tofts, the rabbit-breeder, 1727, in almost contemporary russia, which Mr. Broadley regarded as the earliest form of grangerized book in his collection. Mr. Broadley's Napoleon Collection, in the formation of which he was closely associated with Dr. Holland Rose, is only one of many elaborate and extraordinary achievements.

The library comprises in all over 130 separate works or collections, extra-illustrated and extended to over 600 volumes, ranging in size from octavo to large folio. Their varied character may be judged from a few of the more important. Rose's 'Napoleon,' 2 vols., and Lord Rosebery's 'Napoleon: the Last Phase,' have been extended to 28 vols. folio; Moore's 'Life of Byron,' 2 vols., to 7 vols., 4to; Granger's 'Biographical History' to 20 vols.; 'Flights in the Air,' 12mo, 1802, to 2 vols., folio; 'Dr. Johnson and Mrs. Thrale,' Mr. Broadley's own book, to 10 vols., 4to; 'Fanny Burney's Diary,' edited by Mr. Austin Dobson, 6 vols., to 24 vols.; and Forster's 'Life of Dickens' to 6 vols. (with several fine letters from Dickens and Thackeray). Wivell's 'Iconography of Shakespeare' has been enlarged to a folio volume; and there are large collections on Corpulency, Tea, Longevity, &c. A notable feature of all these sets, which were most carefully prepared and expensively bound, is the number and importance of the autograph letters and documents interspersed throughout.

The first portion of the library will be offered towards the end of this month, and will consist, mainly, of a selection of books dealing with the literary men and women of the eighteenth century, *e.g.*, Pope, Chesterfield, Johnson, Fanny Burney, Mrs. Montagu, and Mary and Agnes Berry; the books relating to London, including two remarkable collections on the Haymarket and Piccadilly; a large number of rare books with coloured plates by Rowlandson, Cruikshank, and other contemporary artists; and many fine folio books of portraits, including a copy of the rare 'Portraits des Grands Hommes, Femmes Illustres, &c., de France,' the portraits printed in colours, "Paris, chez Blin" (1786-92).

THE LANGUAGE OF THE SEA.

Eagle House, South Woodford, Essex.

A CRITIC needs to be a bold man, and when one dares to criticize first-class authors, it certainly needs a large measure of assurance.

Now there are two names that occur to me, both men of mark, whose works are universally praised by critics, and yet even these masters of their art occasionally make curious mistakes, which I have never yet seen alluded to in any criticism of their work. Two of the authors I have in my mind are Sir Gilbert Parker and Mr. John Masefield.

In 'The Battle of the Strong' (a good piece of workmanship, and in my opinion one of the best of Sir Gilbert Parker's books) we have an anachronism and a mistake, slips which from such an author one would hardly expect.

In the first instance a song is given, sung by a boat's crew of the Narcissus frigate about the year 1798, and this is Kipling's:—

...O you A B sailor-man,
Wet your whistle while you can,
For the piping of the bugle calls you 'ome—
'Ome—'ome—'ome—
Calls you on to your fo'c'stle 'ome.

Such a song is out of keeping with all the rest of the setting, and has a very unpleasant effect. It is vulgar as well as out of date.

The old sea songs were of a very different type. 'Admiral Benbow—Oh! We sailed to Virginia and thence to Fayal,' 'The Heaving of the Lead,' 'Captain Kidd,' 'The Arethusa,' 'Haul the Bowline,' 'Sank Her in the Lowlands Low,' and 'High Barbaree' were all songs of the time, and typical at that; and 'Farewell and Adieu to You Fair Spanish Ladies' and 'It was November the Second Day, the Admiral he bore away,' were also well-known ditties; and with all these to choose from, to put such a vulgar modern verse into a really beautiful story of another age seems a great pity. In the same book a brig is mentioned: "Her main and mizen mast were not visible." Now that is very possible, because a brig has no mizen, only fore and main mast. Here, again, is a slip, not to be compared in effect with the first, but still a slip one does not expect from such a man.

The other case is Mr. Masefield's 'Captain Margaret.' Now there is no doubt as to the fact that Mr. Masefield is a poet—at least so all the critics tell us; and we know he is, or has been, a sailor; so that we expect when he is writing about the sea exact and trustworthy descriptions of the things of the sea, also the sense of proportion and atmosphere which a poet should find it impossible to fail in. Yet 'Captain Margaret' is effectually spoilt as a work of art by the extraordinary mixture of modern slang and old-fashioned description.

The ship the Broken Heart is described beautifully and with seaman-like knowledge:—

"She was a small ship, built of aromatic cedar, and like all wooden ships she would have looked ungainly, had not her great beam, and the height of her after-works, given her a majesty, something of the royal look which all ships have in some proportion. The virtue of man had been busy about her. An artist's heart, hungry for beauty, had seen the idea of her in dream; she had her counterpart in the kingdom of vision. There was a spirit in her, as there is in all things fashioned by the soul of man; not a spirit of beauty, not a spirit of strength, but the spirit of her builder, a Peruvian Spaniard. She had the impress of her builder in her, a mournful state, a kind of battered grandeur, a likeness to a type of manhood. There was in her a beauty not quite achieved, as though, in the husk of the man, the butterfly's wings were not quite free. There was in her a strength that was clumsy; almost the strength of one vehement from fear. She came from a man's soul, stamped with his defects."

From the description she appears to date about the year 1700, and the whole book, in a way, endeavours to keep up the atmosphere, except in some of the sailors' dialogues, in which modern Americanisms and slang are largely intermixed.

Fancy the master of a ship of the time calling: "Give me my hat, Stooard," or "Oh mommer!" Mr. Iles from James River says: "Gee, I can sing alright, alright. What's that song youse was singing?" The master later on says: "He'd have a thick ear to show." Iles again: "I don't let any old pirate get gay with me. See?" "And your wife's a peach I guess." This mate again says: "My pop was the old man in that ship," "Ah! git ter hell," and "I told him they could do the barney's Bull act. They'd get no gig out of me," are other samples of his language, as is "You're a bit off your biscuit." The pirate in the same book says: "That's what I give to College gents, what gets gay with Capt. Pain."

A book describing a similar period is 'By Order of the Company,' and in this—whatever the merit of the author may be—the atmosphere of the time is preserved throughout the story.

'Captain Margaret' has much fine writing, an interesting story with powerful delineation of character, and might have been a work of art, but it is spoilt by horrible anachronisms, and frequent use of vulgar modern American slang.

The seaman of that time was coarse and direct in his speech, but the age was very far removed in its thoughts and actions from modern thoughts and ways; and the dignity of the upper classes, and the slow, coarse, and even foul speech of the lower deck, were a world away from the cheap wit and slang of the modern Cockney or low American.

It seems a great pity that men of wonderful power should not be more careful to turn out work that might be without reproach, and it is difficult to know what the critics are about to pass over such glaring errors in otherwise good work.

C. STANSFELD HICKS.

A "POET" ON HIMSELF.

5 Newbold Street, Leamington Spa, June 22, 1916.

IN the few lines in your June issue devoted to what I suppose you call a criticism of my book 'Fate,' the writer suggests that the poem is "a feeble imitation of Masefield's melodramatic novels in verse." For his opinion I have no feeling but contempt, nor would I dream of taking the slightest notice of him, however ignorant and stupid he may be, had he confined himself to legitimate criticism. The statement he has made is, however, distinctly a libel. I have never read a word of Masefield's poetry in my life. I therefore write to demand an apology, failing which I shall take legal proceedings against you on my return to town. I also demand that in your next issue the same publicity be given to this letter as was given to the specimen of your judicial impartiality and discernment to which it refers.

For your information, and for the apparently much needed instruction of your critic, I send you two other publications of mine from which you will be able to gather the exceedingly low opinion I have formed of London Press critics generally, with of course some honourable exceptions.

Your critic might as well have quoted "Do you bite your thumb at me, sir?" as a specimen of 'Romeo and Juliet,' or "It is a nipping and an eager wind" as a specimen

of 'Hamlet,' as quote the four lines which he selected from my poem, a work which contains the only great poetry written in English since Swinburne.

ROBERT BLAKE.

*** Our opinion did not necessarily credit Mr. Blake with a knowledge of Mr. Masefield's poetry. We notice that he is ready to credit us with a misquotation of 'Hamlet.' The pamphlet 'Cogers' Hall Speech,' which he has sent to us, refers to the comments of "Sub Rosa" in *The Daily News* concerning his poem 'Retreat.' He points out that he recited it to three meetings, numbering in all about 10,000 people, and adds:—

"On each occasion I told the people that of its kind no greater poetry had ever been written by any man in any language—a claim they endorsed by acclamation."

On the refusal of 'Retreat' by the editors of five prominent papers, Mr. Blake makes the comment:—

"I don't mention names, as I have no wish to injure individuals. In declining to publish it the editors, in my judgment, were guilty of high treason and deserved to be shot."

The proposed penalty puzzles us. Treason is an offence against the safety of the realm or the life of the king. What has Mr. Blake's poem to do with these subjects?

'BOND-SLAVES.'

Leigh-on-Sea, July 8, 191

WILL you kindly allow me to say, in reply to your review of 'Bond-Slaves,' that inasmuch as I have not read a novel of Mr. Hardy's I am no imitator of his? And what if I were? Surely it is to be held to one as righteousness that he strives to follow the great, rather than be content to be his own small self. Passing by your reviewer's endeavour to take away praise previously granted to me in *The Athenæum*—and received gratefully—as to language, matter, and effort, if I am "one of many a score of imitators of Mr. Hardy," then, to judge by published criticism, English fiction is in such a healthy, uprighteous, and striving condition that if it has not reached the stars, it has surely hitched its waggon pretty closely to a planet.

As to whether or not my rural philosophy and psychology are true, let your reviewer live amongst such persons as are portrayed—so poorly—in 'Bond-Slaves' (as I do at times for the purposes of my work), and perhaps he will not then be so inclined to carp, as he does throughout his list of petty fault-finding. Most of us are acquainted with the superior person who has never seen, and knows nothing of, the original of what he criticizes. A reviewer must be in a parlous state for pegs on which to hang his grumbles when he fastens on my use of "bond-slave," "devolution," and "contritious," to justify the use of which, especially the last formation, there are so many examples already established. One is, happily, accustomed to look to *The Athenæum* for, at least, dignity, truth, some largeness of mind, and apparent knowledge of the subject.

Finally, your reviewer's desire for "a little comic relief" (in addition, I suppose, to what is supplied by the means of Mabel and the cowman, and the lighter comedy of the other pair of youthful lovers) proves that he wants a story that is constructed according to formula, not a delineation of a particular phase of life. But is it fair to judge a statue on the ground that it is not a painting, or that an arable field has not the inviting look of a cool, green meadow?

J. E. PATTERSON.

*** We regret that Mr. Patterson's letter arrived too late to enable us to consult the critic of his book, who is some hundreds of miles away. We may, however, point out that *The Athenæum* cannot and does not wish to withdraw its former commendation of Mr. Patterson, and regrets the necessity of unfavourable comment on his later work. We think, however, that our criticism was not nearly so unfavourable as a whole as Mr. Patterson's extracts would suggest. He could hardly do otherwise than benefit by reading Mr. Hardy.

SWINBURNE'S LIBRARY.

ON Monday, June 19, and the two following days, Messrs. Sotheby sold Swinburne's library, the most important books being: Arabiar Nights, Burton's translation, 16 vols., Benares, 1885, 23*l.* 10*s.* Baudelaire, Richard Wagner et Tannhäuser à Paris, 1861, presentation copy from the author, 15*l.* Browning, The Ring and the Book, 4 vols., 1868-9, presentation copy from the author to D. G. Rossetti, 40*l.* Chalkhill, Thealma and Clearchus, 1683, 15*l.* Bernard, De laudibus vitæ rusticæ, 1613, Ben Jonson's copy, 29*l.* Dialogo de la seraphica vergine Sancta Catherina da Siena, 1483, 16*l.* Thomas Hardy, The Woodlanders, 3 vols, 1887, 25*l.*; Wessex Poems, and other Verses, 1898, 29*l.*; The Well-Beloved, n.d., 22*l.*; The Dynasts, a Drama, Part I., 1903, 21*l.* 10*s.* (presentation copies from Mr. Hardy to Swinburne). Huth Library, works of Greene, Nashe, Dekker, and Harvey, 29 vols., 1881-6, 25*l.* Meinhold, Sidonia the Sorceress, 1893, 15*l.*; Shelley, Works, 3 vols., 1895, 23*l.*; Morris, Life and Death of Jason, 1895, 20*l.*; The Well at the World's End, 1896, 17*l.* 10*s.*; Chaucer, Works, 1896, 131*l.* (the foregoing five books were printed at the Kelmscott Press, and were presentation copies from William Morris, except the Chaucer, which was a joint gift from Morris and Burne-Jones). George Meredith, Modern Love, 1862, presentation copy from the author, 56*l.* (the copy of the same book presented by Meredith to Browning fetched 35*l.* 10*s.* in May, 1913); Lord Lovelace, Astarte, 1905, 18*l.* 5*s.* Grosart, Occasional Issues of Unique and Very Rare Books, 41 vols., 1875-83, 30*l.* D. G. Rossetti, Poems, 1870, presentation copy from the author, 69*l.* (the copy of the same book presented by Rossetti to Browning fetched 50*l.* in May, 1913). Shelley, Works, 8 vols., 1876-80, presentation copy from Watts-Dunton, 15*l.* Swinburne, Songs before Sunrise, 1871, presentation copy from F. S. Ellis, 26*l.*; Poems, Vol. II., 1904, proofs with author's corrections, 19*l.*; A Century of English Poetry, n.d., proofs with author's corrections, 19*l.* Whitman, Leaves of Grass, Drum Taps, 1865-7, 24*l.*; After All, 1871, 15*l.*; Leaves of Grass, 1881-2, 24*l.* (the three foregoing books were presentation copies from the author). Oscar Wilde, Intentions, 1891, 25*l.* 10*s.*; Salome, 1893, 32*l.* (both presentation copies from the author). Old English Plays, edited by A. H. Bullen, 7 vols., 1882-7, 16*l.*

The total of the sale was 2,593*l.* 12*s.* 6*d.*

THE HUTH LIBRARY.

ON Tuesday, July 4, and the three following days, Messrs. Sotheby sold the fifth portion of the Huth Library, consisting of the letter M, the chief prices being: Machin, The Dumbe Knight, 1608, 72*l.* (cost 4*l.* 15*s.* in 1877). Macrobius, Opera, 1472, 122*l.* (cost 9*l.* 9*s.* in 1855). Johannes von Monteuilla, Ritter, Strasburg, 1483, 150*l.* (cost 5*l.* 15*s.* in 1873); Voyages and Trauailes of Sir Iohn Mandeuile, Knight, 1612, 51*l.* 10*s.* (cost 25*l.* in 1876). Manning and Bray, History of Surrey, 7 vols., extra-illustrated, 1804, 190*l.* Mantuan, Egloges, translated by Turbervile, 1567, 90*l.* (cost 16*l.* 10*s.* in 1870). Manual of Prayers, 1539, 560*l.* (cost 120*l.* in 1868). Marees, Beschryvinge van Gunea, 1602, 60*l.* Lyfe of Saynte Margarete, printed by Robert Redman, *c.* 1530, 132*l.* (cost 83*l.* in the Corser sale). Markham, Discourse of Horsmanshippe, 1593, 82*l.* (cost 5*l.* 10*s.* in 1877); The English Arcadia, 1607, 50*l.*; The Young Sportsman's Instructor, n.d., 57*l.* 10*s.* (cost 5*l.* 5*s.*). Marston, The Scourge of Villanie, 1598, 110*l.* (cost 3*l.* 3*s.*); Parasitaster, 1606, 100*l.* (cost 21*l.* in 1877); another copy, 63*l.* (cost 7*l.* 7*s.* in 1877); What You Will, 1607, 54*l.* (cost 8*l.* 10*s.* in 1876). Martin Marprelate, Protestatyon, n.d., *c.* 1589, 85*l.* Peter Martyr, De Orbe Novo Decades, 1516, 180*l.* (cost 42*l.* in 1876); Decades of the Newe Worlde, translated by Richard Eden, 1555, 145*l.* (cost 21*l.* in 1864); History of Travayle, 1577, 50*l.* Martiloge in English, 1526, 202*l.* (cost 80*l.* in 1859). Relation of Maryland, 1635, 160*l.* (cost 21*l.* in 1861). Massinger, The Virgin Martir, 1622, 88*l.* (cost 10*l.* 10*s.* in 1870). Massuccio, Novellino, 1483, 115*l.* (cost 50*l.* in 1874). Matelief, Historiale van de Reyse, 1608, 61*l.* (cost 4*l.* 4*s.* in 1866); another edition, 1608, 50*l.* (cost 4*l.* 14*s.* 6*d.* in 1868). C. Mather, The Faith of the Fathers, 1699, 100*l.* (cost 4*l.* 4*s.* in 1868); Duodecennium Luctuosum, 1714, 265*l.* (cost 5*l.* 5*s.* in 1866). E. Mather, Serious Exhortation, 1671, 57*l.* (cost 7*l.* 7*s.* in 1867). I. Mather, Brief History of the Warr with the Indians, 1676, 400*l.* (cost 21*l.* in 1861); The Order of the Gospel, 1700, 61*l.* (cost 3*l.* 13*s.* 6*d.* in 1866). Maximilianus Transylvanus, De Moluccis Insulis, 1523, 72*l.* (cost 3*l.* 13*s.* 6*d.* in 1861). May, Epigrams Divine and Morall, 1633, 55*l.* (cost 16*l.* 10*s.* in 1858). Mayhew, Conquests and Triumphs of Grace, 1695, 155*l.* (cost 5*l.* 5*s.* in 1867). Melbancke, Philotimus, 1583, 225*l.* (cost 16*l.* in 1890). Merlin, Premier, Second Volume, Les Prophecies, 1493 (1503), 120*l.* Merry Devil of Edmonton, 1612, 565*l.* (cost 6*l.* 6*s.*). Merry Jest of a Shrew, *c.* 1580, 210*l.* (cost 64*l.* in the Daniel sale). Middleton, Wisdome of Solomon Paraphrased, 1597, 105*l.* (cost 12*l.* 12*s.* in 1859); The Phœnix, 1607, 62*l.* (cost 15*l.* 15*s.* in 1878); Civitatis Amor, 1616, 52*l.* (cost 5*l.* 5*s.* in 1861); A Game at Chesse, 1625, 51*l.* (cost 6*l.* 6*s.* in 1865). Milton, Comus, 1637, 800*l.*; Lycidas, 1638, 475*l.* (cost 4*l.* 4*s.* in 1858); Poems, 1645, 160*l.* (cost 15*l.* in 1854); Paradise Lost, first title-page, 1667, 100*l.* Miracles of the Blessed Virgin, English MS., thirteenth century, 52*l.* (cost 25*l.* in 1875). Mirror for Magistrates, 1559, 100*l.* (cost 3*l.* 5*s.* in 1870); another edition, 1563, 50*l.* (cost 18*l.* 18*s.* in 1876). Mirror of the World, Caxton's second edition, *c.* 1510, 170*l.* (cost 21*l.* in 1863). Missale ad usum Ecclesiæ Bangoriensis, English MS., fifteenth century, 235*l.* (cost 157*l.* 10*s.* in 1855). Missale Speciale, Flemish MS., fifteenth century, 168*l.* (cost 31*l.* 10*s.* in 1865). Livre du Roy Modus, *c.* 1495, 105*l.* (cost 40*l.* in 1869). Molière, Œuvres, 6 vols., 1773, 91*l.* (cost 10*l.* 10*s.* in 1854). Montaigne, Essais, 1595, 51*l.*; Essayes, translated by Florio, 1603, 61*l.* More, Utopia, translated by R. Robinson, 1551, 50*l.* (cost 7*l.* 10*s.* in 1898); Life of Johan Picus, Erle of Myrandula, printed by Wynkyn de Worde, *c.* 1528, 82*l.* (cost 31*l.* 10*s.* in 1874); Debellacyon of Salem and Bizance, 1533, 68*l.* Morley, Cantus, 1595, 68*l.*; Madrigals to Five Voices, 1598, 85*l.*; Madrigals to Foure Voices, 1600, 52*l.*; Madrigals, 1601, 89*l.*; Canzonets, 1606, 82*l.* (the five parts together cost 74*l.* 4*s.* in 1864). Morton, New English Canaan, 1637, 60*l.* (cost 9*l.* 9*s.* in 1864). Mucedorus, a Most Pleasant Comedie, 1618, 205*l.* (cost 8*l.* 8*s.* in 1878). Munday, Mirrour of Mutabilitie, 1579, 78*l.* (cost 12*l.* 12*s.* in 1863); Downfall of Robert, Earl of Huntington, 1601, 72*l.* Musæus, De Herone et Leandro, 1494, 70*l.* (cost 20*l.* 10*s.* in 1863).

The total for this portion of the library was 15,639*l.* 19*s.* 6*d.*

BOOKS AND AUTOGRAPH LETTERS.

ON Monday, June 26, Messrs. Sotheby sold the library of Capt. H. L. Archer Houblon, the chief prices being: Fletcher, Of the Russe Commonwealth, 1591, 22*l.* Parkinson, Paradisus Terrestris, 1629, 30*l.* St. Germain, Dialogue in English, 1607, old English binding with arms of King James, 21*l.* 5*s.* Queen Elizabeth's Prayer Book, 1578, 45*l.* 10*s.* Regimen Sanitatis Salerni, 1541, 20*l.* Tasso, Godfrey of Bulloigne, translated by Richard Carew, 1594, 22*l.* Wright, Certain Errors in Navigation, 1657, 26*l.*

The total of the sale was 1,490*l.* 10*s.* 6*d.*

On Thursday, June 29, Messrs. Sotheby sold autograph letters and a few books, including the property of Mrs. Isabel Brocklesby, daughter of the late Andrew Chatto, &c., the chief lots being: R. L. Stevenson, Works, Pentland edition, 20 vols., 1906-7, 17*l.*; letter to Chatto, Nov. 7, 1885, about 'Dr. Jekyll and Mr. Hyde,' 21*l.* 10*s.*; four letters, 1886-7, about 'The Merry Men,' 32*l.* 10*s.*; two letters about 'Father Damien,' 1890, 40*l.* Swinburne, Siena, 1868, 134*l.*; Heptalogia, with author's autograph additions, 1880, 69*l.*; A Study of Shakespeare, with autograph additions, 1880, 35*l.*; Atalanta in Calydon, presentation copy from Morris to Chatto & Windus, 1894, 17*l.* 10*s.*; eleven letters to Chatto about Shakespearian studies, 48*l.*; autograph MS. of John Jones, 29*l.*; autograph MS. of 'A Nine Days' Wonder,' an unpublished prose tale, 50*l.*; autograph MS. of Notes on Poems and Reviews, 22*l.*; nineteen letters to Thomas Parnell, with four from D. G. Rossetti, &c., 100*l.* O'Shaughnessy, autograph MS. of 'An Epic of Women,' with wood-blocks for the illustrations by J. T. Nettleship, &c., 1870, 23*l.* 10*s.* Byron, letter to Charles Hanson, Dec. 13, 1815, 23*l.*; autograph MS. of his unpublished poem 'To those Ladies who have so kindly defended the Author from the Attacks of Unprovoked Malignity,' 1806, 86*l.*

The total of the sale was 1,480*l.* 17*s.*

SCIENCE

THE ETHNOGRAPHY OF THE CENTRAL PROVINCES OF INDIA.

THIS work forms one of a series of monographs on the ethnography of India, prepared under the orders of Lord Curzon on a plan suggested by the late Sir H. Risley. The region of which the inhabitants are here described comprises the broad belt of hill and plateau which separates the plains of Hindustan from the Deccan. The flourishing kingdoms founded here by the Gonds and other indigenous races fell before the attacks of the Mohammedans from the north and the Mahrattas from the west. The era of rapine and disorder which followed ended only when the Mahratta rule was replaced by that of the British early in the eighteenth century.

Its large aboriginal population provides a peculiarly promising field for ethnographical research, rivalled only by the Nilgiri Hills, the forest tracts of Bengal, and the Assam frontier. The comparatively recent arrival of bodies of foreign emigrants has made the ethnological problems unusually complicated, and, as regards languages, besides the standard Hindi, Marathi, Oriya, and Telugu, considerable groups of the population speak other Dravidian, Munda, or gipsy dialects. The task of describing this complex of races has been much facilitated by the ethnographical work already done in Bengal, the United Provinces, the Punjab, Bombay, and Madras. The materials thus collected have been freely used here, with ample acknowledgment.

The plan adopted is almost purely ethnographical, and the difficult problems of Indian ethnology receive little consideration, the evidence from craniometry being studiously ignored. But Mr. Russell agrees with other recent writers on the subject in discrediting the ambitious scheme formulated by Sir H. Risley in his 'People of India.' He recognizes the entry of a large Mon-Kmer element from the north and east, and does not accept the view that the population of the Ganges valley is largely of Dravidian origin. The arrival of the Gonds, a typical Dravidian tribe, from the south is now shown to have occurred so late as the ninth or tenth century of our era. As regards the Kolarian-Dravidian problem Mr. Russell contents himself with observing :—

"Though the physical characteristics of the two sets of tribes display no marked points of difference, the opinion has been generally held by ethnologists who know them that they represent two distinct waves of immigration, and the absence of connexion between their languages bears out this view."

He also shows that caste depends not so much upon race as upon the local environment, and he makes a useful suggestion, which deserves further consideration, that it has its origin in the gradation of ranks in the village community, the foreign element, proprietary and commercial, having reduced the indigenous races to the status of agricultural and industrial serfs. The existing system of exogamy, again, seems to be based largely on the village type of society, and it is significant from this point of view that the relations of the bride object to visit, or eat or drink in, the village of the bridegroom.

The plan of this work also differs from that of the monographs which preceded it. The author has devoted a large part of the introductory volume to the consideration of caste and the social system based upon it. This essay contains little which will be novel to serious students of the subject, but it is written in an interesting way, and many of the conclusions are supported by new information gained from local sources. The chapter on religion is somewhat disappointing. The account of Animism, though some of the writer's speculations may be open to criticism, is valuable, but the description of the orthodox faiths is largely compiled from well-known sources. In addition to these essays on caste and religion, in the glossary which fills the remaining volumes Mr. Russell deals with many matters of importance: the sanctity of precious metals, customs connected with dress, shoes, jewellery and umbrellas, magic, as illustrated by the charming of hailstorms, cannibalism and human sacrifice, astrology in its relation to astronomy, sacred animals and trees, and so forth. In these digressions, he considers the local evidence, and copious quotations from standard authorities.

This method has the advantage of providing officers at a distance from libraries of anthropology with the current views on its problems, and the addition of these disquisitions to the caste and tribal articles does something to relieve the monotony of accounts of birth, marriage, death, and other customs. But the plan is not without its disadvantages. It considerably increases the bulk of the book, and renders it difficult for the official to make it his companion on his journeys. More dangerous still is the risk that the explanations of disputed questions here provided may be regarded as authoritative. Thus Robertson Smith's account of totemism, adopted by Dr. Haddon, is quoted as if it disposed of the question. The suggested explanation is plausible, but it cannot be regarded as proved. Here the writer seems often to confuse the functions of the field anthropologist with those of the armchair philosopher. The duty of the former is primarily to collect facts, and to leave his colleague to speculate on them. On the whole, it seems the preferable course to supply workers in the field with a simple list of questions intended to suggest investigation, without note or comment, such as those which have been issued by Sir J. Frazer.

In many cases the accounts of totemism in its varied types lack definiteness. Many castes are said to worship their totem, but the distinction between respect and actual worship is not always clear. In numerous cases it is not easy to say whether the custom is totemistic, or whether ordinary animal worship—of the snake or tiger because it is dreaded, of the cow because it is valued—does not account for the facts.

These criticisms of Mr. Russell's method do not affect the value of his work to any considerable extent. It probably provides the best existing survey of the religious and social life of an Indian province, and it will prove invaluable, both to the district officer and to the anthropologist. The most interesting articles are those devoted to the forest tribes. That on the Gonds is of special value, bringing together much information from obscure sources, combined with a large array of facts discovered in the course of the survey. It gives a full analysis of the strange Creation legend embodied in the tale of Lingo, the tribal culture hero.

Religion, as might have been expected, plays an important part in the development of Indian social life. The hatred of the Aryan for the Dasyu or aboriginal races was based not so much on the difference of colour in skin as on the fact that they were worshippers of strange and, therefore, necessarily hostile gods. The Dasyus could not join in the sacrifice by which the Aryan sought communion with his gods, and the sacrifice itself, in theory at least, could not be performed except in those regions which had been thoroughly subdued, and had thus become a fitting abode for the Aryan deities. This religious basis of custom may be illustrated in many other ways. The Nat, or rope-dancer, may have had functions connected with agriculture, as in Kumaun, where a member of the tribe was forced to slide down a rope from a precipice as a fertility charm. Hence we find many examples of the worship of Nat Baba, a deified worthy of the tribe. Menial tribes, like the Mahar, though held to be "untouchable" by orthodox Hindus, take an important part in Hindu rites, probably because they are supposed to be *en rapport* with the local deities. The Hindus, again, have retained, at least in form, the religious constitution which is common or universal in primitive societies. The precedence of castes is regulated by the degree of ceremonial purity or impurity attaching to them, and the majority of them take a pride in some legend devised by Brahmans which shows that their first ancestor was specially created by a god to follow the caste calling, or, at least, that this was assigned to him by a god.

These volumes, unlike other monographs of this series published in India, are admirably printed, and supplied with excellent maps and illustrations. They will serve as a memorial of a valued district officer whose untimely death, through the sinking of the s.s. Persia, is a serious loss to the Government and to anthropology.

The Tribes and Castes of the Central Provinces of India. By R. V. Russell, I.C.S., assisted by Rai Bahadur Lal. 4 vols. (Macmillan & Co., 2*l* 2*s*. net.)

THE FUTURE OF AGRICULTURE.

WHETHER we agree or not with Prince Kropotkin that there is practically no limit to the increase of the productivity of land, it is nowadays possible to make calculations as to the time when all undeveloped countries will be cultivated. The unsolved problem for the future relates to what may be called the "speeding-up" of crops—in other words, how quickly they can be raised and how soon the soil can again supply the necessary constituents. The application of chemistry, botany, and physiology to the study of soils, plant growth and plant disease, and dietetics must revolutionize agriculture in the future. That it has not done so already is due to the fact that the community has not yet taken adequate steps to see that the new knowledge at our disposal is utilized.

At the present time the public has been forced to realize the danger of being dependent for three quarters of its food supply on its trade over-seas, and the problem of increasing home food produce, emphasized in the Tariff Commission Report and the Report of the Board of Agriculture Committee on the settlement and employment on the land of discharged soldiers and sailors, should attract widespread consideration.

The Board of Agriculture Report is concerned mainly with two inquiries: How to provide work on the land for as many ex-service men as possible, and how to create in agriculture a new and increasing demand for labour in order to decrease unemployment and increase home produce. With regard to the recommendations made on the former there is practical unanimity between the majority and minority reports. They propose that the Board of Agriculture shall have compulsory powers to purchase large areas of land for arable dairying and fruit and market-garden holdings (with which it is recommended that pig and poultry keeping should be combined), for the purpose of establishing colonies with a sufficient number of houses, a club-room, and public hall for a library and for meetings. At first these are to be directly managed by the Board, with collective marketing, to ensure that the produce shall be sent to the market which offers the best price for the day. The settlers are to receive a wage and to be instructed by competent lecturers. Later it is provided that they may become tenants of holdings, with a view to co-operative organization, at a rent sufficient to cover the cost of the land to the Board of Agriculture. The Report also recommends that the Board be given compulsory powers of purchase for the purpose of afforestation. Both the Land Report and the Tariff Commission urge the importance of the State taking up the question of the sugar-beet industry.

Departmental Committee on the Settlement and Employment on the Land of Discharged Sailors and Soldiers. Part II. (Stationery Office, 4*d.*)

Tariff Commission: Second Report of the Agricultural Committee. (King & Son, 3*d.*)

These proposals are altogether excellent; but the sections of the Board of Agriculture Report dealing with the opening up of agriculture toy with the problem in a disappointing manner. It is recognized that, to induce ex-service men to enter agriculture, satisfactory wages and housing conditions and reasonable prospects must be guaranteed. The sweating of the agricultural labourer has of late years been appalling. Wages in 1907 varied from 12*s.* 1*d.* in Dorset to 17*s.* 6*d.* in the West Riding, and since then the cost of living has increased more than wages. The average wage is below 15*s.*, while at the same time it has been estimated that at least 15*s.* 6*d.* is required to keep one man and his wife and two children as healthy animals. Moreover, the rural labourer to-day works twelve hours in summer as compared with an eight-hour day before the industrial revolution. The minority report urges that some guarantee must be given "that wages will not drop below such a minimum standard as will enable the individual to keep himself and his family in physical health and efficiency." In Section 152, Part II. of the Majority Report we read, however:—

> "At the present time wages stand at a higher level than ever before.....There will be many causes operating at the end of the war to prevent an excess of agricultural labour, and if this proves to be the case, the law of supply and demand will prevail, and wages will be at least maintained."

On the question of housing, again, there is no well-defined policy. Overcrowding is as prevalent in the countryside as in the worst slums, phthisis abounds, and the average cottage is not sufficient for the average family. There is a suggestion that the Act of 1914 providing for the advance of loans to local authorities for building cottages should be made operative as soon as possible. Of course, many of the buildings now considered good enough for troops might be used to house agricultural labourers. Again, in recognizing rightly that much of the trouble with the agricultural population is a stupidity bred of isolation, the recommendations upon the importance of social amenities calculated to develope rural communities appear to leave the matter mainly to Providence. The minority report alone has referred to what, after all, is the crucial point, namely, the necessity of ensuring "such measure of security and prosperity as will encourage the employment of labour at such wages." It urges the importance of providing instruction in agricultural methods, and suggests also a minimum guarantee for wheat. The Tariff Commission demands protection from foreign competition. This, however, may be simply a method of victimizing the consumer in order to encourage inefficiency in agriculture. Free Trade Denmark has by co-operative methods made agriculture a complete success as a national industry. A suggestion of a similar nature constantly urged is legislative interference in the question of preferential freightage. However desirable State-ownership of railways may be—and, indeed, if the internal resources of the country are to be adequately organized, some national transport system appears to be of prime importance—the simple fact remains that farmers cannot expect retail lots to be carried at wholesale prices. If food production at home is to compete successfully with that abroad, it must be as efficiently organized. Small holdings have not proved a success. The action of county councils has only succeeded in providing small holdings for 15,000 applicants during seven years. It is evident that, though they actually do encourage intensive culture, beyond a certain point, as the Riccardian principle asserts, such culture must yield a smaller return than the same amount of capital and labour devoted to extensive cultivation. The only way, therefore, for us to keep pace with the newer countries is an ever-increasing application of science to agricultural methods.

This brings us back to the point at which this article began. If we are to develope agricultural industry efficiently, it is not enough to provide instruction and trust that the initiative of the farmer will lead to co-operative action. The scheme advocated in Part I. of the Land Report is, in this respect, a step in the right direction, though by no means adequate to meet the need. 2,000,000*l.* is suggested as the amount to be devoted to the settlement scheme, and out of this the cost of establishing three pioneer colonies of about one thousand acres each will, it is estimated, be less than 100,000*l.* if the land is leased, and otherwise about 330,000*l.*

There are other possibilities. Municipal farming has been conducted successfully on the Continent. Munich farms some five thousand acres, and, if the Board of Agriculture were to encourage this by establishing grants-in-aid to municipalities, the cost would be limited, and at the same time the Board would be able to have such direct control as would ensure the adoption of the most scientific methods and appliances.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—*June* 8.—Mr. William Page, V.-P., in the chair.—Messrs. W. H. Guthrie, T. May, and P. Morley Horder, and Major R. M. P. Willoughby were elected Fellows.

June 22.—Mr. William Page, V.-P., in the chair.—Mr. C. E. Keyser exhibited some late Norman capitals found at Sonning, which probably came originally from Reading Abbey. Other capitals and portions of soffits of arches have been found in various places along the Thames in the neighbourhood of Reading, and a collection of fragments is also at Windsor Castle. It seems certain that all these are portions of the same work, and that they originally formed part of the cloister of the Benedictine abbey at Reading.

Mr. H. Brakspear exhibited some Purbeck marble capitals and bases recently found on the site of St. Nicholas's Priory at Exeter. The capitals are of a style not generally found in the West of England, although parallels can be found in other parts of the country. They clearly formed part of a small circular cloister lavatory, and the discovery adds another to the not very long list of such circular or octagonal lavatories in the British Isles, the best preserved being that at Mellifont in Ireland. Remains of others have been found at Durham and Wenlock.

June 29.—Sir Arthur Evans, President, in the chair.

The President read a paper by Prof. Zammit on the excavation of a megalithic temple at Hal Tarxien, Malta, and observed that so far as prehistoric remains were concerned this was one of the most important discoveries that had occurred for many years. The primitive sanctuary unearthed beneath a ploughed field was so far untouched below as to supply cult arrangements in many respects wanting in the earlier excavated buildings of this class in the Maltese islands, such as Hagiar Kim, Mnaidra, and Giganteia. Among these arrangements were a closed sacrificial deposit including the flint knives used, the lower part of a colossal female statue, and elaborately carved altars and decorative slabs still in their places. Among the carvings were reliefs of goats, oxen, and swine, and many spiraliform designs, in part taken over on to the pottery. These spiral designs in some cases clearly stood in a secondary relation to the early spiraliform figures of the Ægean and Balkan areas, such as made their way to Crete towards the close of the Early Minoan Age—about the middle, that is, of the third millennium B.C. The new points of contact in early Mediterranean culture thus supplied were of great interest. Quantities of broken human bones showed that the Neolithic building had in part been used for burial. Among the most remarkable objects found were what seem to have been clay models of altars or sanctuaries, and of small shrines with two or three pillars.

Another remarkable circumstance with regard to it was the fact that about three feet above the paved Neolithic floor was a later stratum, upon which were found the remains of a large group of cinerary urns belonging to the Early Metal Age, and the burnt surface of the walls showed that cremation had taken place within the building. The burnt human bones had been in some cases wrapped in tissues of various degrees of fineness. With them were found implements and weapons, apparently of copper rather than bronze and of early forms, including flat celts, sub-triangular daggers, and awls, some set in their bone handles. Curious clay statuettes and votive objects and a great variety of vessels were also found. Beads of shell and other materials abounded; among them were clay pendants in the form of birds and small handled vases that recur in Ægean deposits of the close of the Early Minoan Age. Fragments of silver plaques point either to a Spanish or Eastern connexion. The supplementary discovery of these burials gives us our first real knowledge of the Early Metal Age in Malta.

Mr. Paley Baildon read a paper on the trousseau of Philippa, daughter of Henry IV. of England, and wife of Eric, King of Denmark—a wardrobe account of 1406. Philippa was the youngest of the six children of Henry and Mary de Bohun, and was born in 1394. In 1406, when she was between 11 and 12 years of age, she was married to Eric, King of Denmark. The account dealt with the clothes and other stuff provided for the princess and her retinue, who were conveyed to Denmark in ten ships. An interesting point is that the retinue were clothed in colours of red and green; another point was the use of badges to decorate the hangings, &c., which were part of the goods taken to Denmark by the princess.

METEOROLOGICAL.—*June* 21.—Major H. G. Lyons, President, in the chair.

Mr. J. E. Clark and Mr. H. B. Adames presented their 'Report on the Phenological Observations for 1915.' The year as a whole approximated closely to the mean for the twenty-five years over which records now extend, being, if anything, a shade earlier. But this new mean for England and Wales, falling on May 18 (taking the whole British Isles, the mean date is May 21), is a day earlier than that for the preceding twenty years: 1914 was seven days earlier than 1915, of which the outstanding features were the mild and very wet winter; the following period of drought, interrupted in most parts through July and early August, in others almost continuous through October; the genial conditions as a whole in April and June, but with cold spells and frosts in May and June; the cold, sunless, wet July, followed by a genial autumn, ending in the unprecedented November frosts. On the whole, garden and field came through fairly well, the hay and strawberry crops being the chief exceptions, and a large proportion of apples malformed from the May set-back. Roses and herbaceous flowers were above the average in summer and autumn. The cold periods in spring affected migrants adversely, the mean date being April 26, compared with April 24 in 1914, and April 23 for the twenty-year mean of *The Natural History Journal* records, 1877 to 1896.

An important appendix dealt with a communication by Dr. Ihne of Darmstadt, extending to the British Isles the mean date in six weekly zones of the coming of spring in various parts, such as he has carried out for the Continent. The map representing this roughly shows that Central England corresponds to Belgium; North England and the Lowlands of Scotland to Holland, and the Northern Highlands to Denmark. Ireland has similar zones, except the last, the southern parts, as also in England, coming under the two earlier zones, starting from April 17.

A paper by Messrs. Miller Christy and W. Marriott dealing with the 'Audibility of the Gun-firing in Flanders over the South-East of England, September, 1914—April, 1916,' was also read. The sound of the fighting in Flanders has been repeatedly heard in many parts of the South-East of England since an early period of the war. Mr. Christy says that the sound varies considerably; sometimes slow and deliberate firing is heard, at the rate of three to twelve shots a minute, each shot being quite loud and distinct. This is probably the firing of the monitors and other warships bombarding the German positions on the Belgian coast. Usually, however, the firing has been much more rapid, much less distinct, and apparently more distant. This is no doubt the sound of the fighting further inland—say around Ypres, Dixmude, or Arras; it varies in rapidity from perhaps four or five shots to the minute up to more than one hundred. This sound is as a rule quite faint, though easily perceptible and quite unmistakable; it resembles more nearly a dull and distinct thud, which is rather felt than heard. From the records collected it appears that the gun-firing has been heard at one time or another over the counties of Essex, London, Kent, Surrey, and Sussex, the most distant place being about 150 miles from Ypres. Mr. Marriott discussed the meteorological conditions under which the gun-firing was heard. The weather charts show that generally there is a somewhat irregular, or not clearly defined, distribution of barometric pressure, but mostly with a region of high pressure wedged in between areas of slightly lower pressure. These conditions are such as to produce light winds at the surface, mostly between north and east, over the neighbourhood of the North Sea. Aspect and elevation are also important factors for the hearing of the firing.

A third paper, by Lieut. E. H. Chapman, R.E., dealt with 'The Relation between Atmospheric Pressure and Rainfall at a Single Station.'

MATHEMATICAL.—*June* 8.—Prof. Sir Joseph Larmor, President, in the chair.—Miss R. E. Colomb was admitted into the Society.

The President announced that a special general meeting of the Society would be held in July to consider the transfer of the meeting-place of the Society to the rooms of the Royal Astronomical Society, and consequent alterations of the by-laws. He also announced that a letter had been received from Prof. Mittag-Leffler declaring the intention of himself and of Madame Mittag-Leffler to endow a Mathematical Institute and Library in their house near Stockholm.

The President further announced the deaths of two members, Prof. Barrell (member since 1885) and Mr. John Griffiths (member since 1871), and spoke briefly of their services to mathematics.

Prof. M. J. M. Hill read a paper 'On the Classification of the Integrals of a Linear Partial Differential Equation of the First Order.'—Mr. T. C. Lewis made a communication 'On Circles connected with "Four Tucker Circles."'—Prof. A. E. H. Love made an informal communication on series of Legendre functions derived from the potential of a uniform circular wire.

In the absence of the authors, the following papers were communicated by title from the chair: 'On Non-Absolutely Convergent, not Necessarily Continuous, Integrals,' and 'On the Convergence of Fourier Series and of their Derived Series,' by Prof. W. H. Young; 'On the General Linear Differential Equation,' by Dr. S. Brodetsky; 'A Note on the Series $\Sigma\, a_n \sin n\theta$ and $\Sigma\, a_n \cos n\theta$, where (a_n) is a Sequence of Positive Numbers tending steadily to Zero,' by Mr. A. E. Jolliffe; 'A Symmetrical Relation between Legendre's Functions with Parameters $\cosh \alpha$ and $\coth \alpha$,' by Mr. F. J. W. Whipple; and 'A Problem in Diophantine Approximation,' by Mr. H. T. J. Norton.

CHALLENGER.—*June* 28.—Dr. E. J. Allen in the chair.—Dr. S. F. Harmer exhibited portions of deep-sea telegraph-cables injured by marine organisms. These injuries were inflicted on gutta-percha cores which had been exposed to the water by damage to the outer protective layers. Evidence was submitted indicating that the cores had been injured by (1) the teeth of Teleostean fishes; (2) the jaws of Polychæte worms, probably belonging to the family Eunicidæ; (3) the wood-boring Crustacea *Chelura terebrans* and *Limnoria lignorum*. In one instance in which the exposed core had a "perished" appearance the damage may have been due to the direct action of the water, and no evidence was obtained that biting or boring animals were responsible for it.

Capt. Campbell Hepworth read a paper on 'The Meteorology of Davis Strait and Baffin Bay,' including ice distribution and frequency. This referred to a series of charts that had been prepared in the Meteorological Office. Barometric pressure distribution over Strait and Bay is chiefly subordinate to the general distribution of pressure of the North Polar regions. Modifications in sea temperature result from invasions of Atlantic, East Greenland, and Polar waters, and variations in air temperature from changes in the temperature of the sea, and of air over adjacent lands, as well as from the direction of the wind and the extent of floating and pack ice. Wind distribution is governed by the general pressure distribution, but is modified by a temperature and consequent pressure gradient between land and sea. Wind directions usually have a large northerly or southerly component, *i.e.*, are either up or down the Strait and Bay. With reference to the circulation of the water, the existence of an independent "Middle Current" may be questioned. "North Water" in Baffin Bay changes its position considerably from month to month.

BRITISH NUMISMATIC.—*June* 28.—Lieut.-Col. H. W. Morrieson, President, in the chair.—The Literary and Philosophical Society of Newcastle-upon-Tyne was elected to membership.

A remarkable hoard of coins of William the Conqueror had been lent to the Society for exhibition at the meeting, and Mr. Raymond Carlyon-Britton contributed a short paper upon it, of which the following is a summary. The hoard comprised about three hundred silver pennies, six cut halfpennies, and a few cut farthings, but the farthings unfortunately were thrown away by the finders as worthless fragments. It was unearthed in the autumn of 1914 by soldiers, whilst digging a trench in the war area a few feet outside the present boundary of a churchyard, and was between eighteen inches and two feet below the surface level. This site suggested that, like so many of the hoards of early money, it had originally been deposited within the then holy ground of the church to obtain the additional protection of sanctuary. The coins had been placed in a receptacle which perished upon exposure, but as a few of the pennies were bent (owing, no doubt, to their being upon the outside of the bulk), it was probably a leather wallet. The most remarkable feature of the find was that the coins were as fresh, bright, and new in appearance as when they left the dies, and, in the words of the author, "the finest series of the money of this period ever exhibited since the Conqueror's time." They were of the issue now termed the "two-stars type," which, as proved by Major Carlyon-Britton in his 'Numismatic History of the Reigns of William I.-II.,' was the fifth issue of William I., current about 1077-80. This type represented upon the obverse the king's bust, crowned and facing, with a star (a favourite badge of the Norman dynasty, commemorative of the comet that shone over the field of Hastings) on each side of the neck, with his name and title around, as ✠ P[=W]ILLEM REX AN; and upon the reverse a cross bottonée over a quadrilateral ornament, surrounded by the legend disclosing the names of the moneyer and mint responsible for the issue of each particular coin, for there were then more than fifty mints in operation throughout the cities and towns of England. To the list of mints previously known of this issue, the hoard added Chester, Guildford, Hythe, Maldon, and Rochester, and the names of twenty-three moneyers. A detailed description of the hoard will be prepared by Mr. Raymond Carlyon-Britton for the Society's *Journal*.

Amongst other exhibitions were a penny of the London mint from the same hoard, which had been taken home to Winchester by one of the finders, by Mrs. Hansard of Stanbridge Earls; a series of early coins struck in Normandy, by Mr. Ogden; a curious ball of approximately seven hundred small Turkish coins, dated about A.H. 1223, of base silver, which had corroded into one mass in the shape of the purse which probably contained them, found at Bitterne, Southampton, by Mr. Dale on behalf of Miss Macnaghten of Bitterne; and, for the first time in numismatics, the set of fourpence, threepence, and twopence of the year 1765 together, by the Rev. Edgar Rogers.

FINE ARTS

MONUMENTS AND CHANCELS.

MR. BENNETT and his publishers have chosen a somewhat awkward moment for launching a work covering so wide a field as 'The Relation of Sculpture to Architecture,' especially as it involves the systematic study of illustrations and examples drawn from all parts of Europe, as well as from the United States. We are assured that the book before us is not only the result of several years of study, but also that the manuscript was completed by the middle of 1914. It must, therefore, be understood that the author wrote entirely unprejudiced by the grievous international quarrel that now rages. We must ask him, in our turn, to believe that his critic writes in the spirit which would have animated him had he read this book in the first half of 1914.

Mr. Bennett's main object is to comment on the use of sculpture, whether it is used as an integral portion of the design of buildings, or as an accessory to the fabric, and especially to discuss the placing of monuments and the influence of surroundings, whether the monument is on a great or national scale, or if it consists of a single figure statue or bas-relief treatment. Mr. Bennett's comments and suggestions on the position of statues and monuments in our streets are full of common sense, and cannot fail to commend themselves to the great majority of thoughtful people. He says that

"the painter, the sculptor, the poet, or the musician have no part in the artificiality, the stress and the hurry of commercial life. They are better in the public garden or in the park.... The politician, the philanthropist, the civic dignitary, or even perchance the architect, might be fittingly surrounded by the things for which they laboured."

He proceeds to argue that the market-place, as the centre of local life in a country town, is the best situation for the famous man who was once a native. Also, he contends that the city square or public "Place" supplies a good setting for heroes of a larger sphere, such as generals or admirals. On the other hand, the public garden, the constant resort of the many toilers of the city, is the best place for the statues of those great men whose lives and labours were associated with art, music, or religion; it is to him a delightful thought to connect the Embankment Gardens with the memories of such men as "Robert Raikes, founder of Sunday Schools, or Sir Arthur Sullivan, whose music has provided hours of happiness to thousands of his fellow-workers."

The pictures in the book are confined to 110 illustrations, principally from photographs, but including several reproductions from drawings, etchings, and water-colours. It will surprise many to learn that seventeen of the number are taken from Germany, because the majority of architects and architectural students have, for a considerable time, come to the conclusion that Germany stands near the bottom of the ladder in fine architectural conception. Berlin has also been justly regarded by good critics as the least attractive of all the European capitals in a like direction. It is therefore somewhat startling to find that, in Mr. Bennett's judgment, special appreciation and illustrations are due to the Old Museum, the National Gallery, the monument to the naval cadets, the monument to Bismarck, the monument to Victory, and the monument to the Kaiser, all in that city. He also devotes space to the monuments to Kaiser William I. at Elberfeld, and to the Kaiser monuments at Coblenz, at Porta, Westphalia, and in the Kyffhauser, Thuringia.

His concluding words are strongly in favour of the appointment of both a sculptor and an architect for every monument of any importance, whether small or great. But in this he has been forestalled by Mr. Lawrence Weaver in his recent admirable and well-illustrated volume on 'Memorials and Monuments.'

Mr. Francis Bond, who is a most prolific and industrious writer, has added yet another volume on 'The Chancel of English Churches' to the useful series known as "Church Art in England," which is distinguished by the number and, for the most part, the excellence of the illustrations. On this occasion we find the liberal allowance of 229 illustrations to 284 pages. The chancels of our old English churches are so full of interesting details pertaining to the service of the altar that Mr. Bond has found no difficulty in compiling a substantial volume on this one subject. He discourses at length upon such sections of it as the altar, the reredos, the Lenten veil, the Communion table, the altar rails, the houseling cloth, the piscina, the credence, the sedilia, the aumbry, the Sacrament house, the Easter sepulchre, and the squint.

We are by no means altogether in accord with some of the writer's rather dogmatic statements as to English and Continental ritual, and their theological meanings—statements which it would have been better taste to omit; but from an archæological standpoint the book is of distinct value, and can confidently be recommended to all students of old English churches as a comprehensive manual. Both author and publisher must be congratulated on its modest price.

One or two of the sections are capable of improvement. For instance, when dealing with the great variety of aumbries or cupboard recesses, the author lays some stress on the highly arbitrary surmise that they served as Sacrament houses when found in the east walls of chancels, whereas it is far more likely that in this situation they were used for the preservation of relics, which were only produced on special occasions. Thus at Bibury, Gloucestershire, there are three lockers of some size in the east wall which bear traces of having been furnished with doors; they date from the extension of the chancel in the thirteenth century, and there is evidence that at that time the high altar stood clear of the east end.

It is curious to note that Mr. Bond is silent as to that common accessory of a chancel, a vestry or sacristy, usually opening out of the chancel on the north side, and so entirely a part of the fabric that it had no outer door. These vestries are of fairly common occurrence, and their details are of much interest, but the cases in which they have been destroyed, leaving obvious traces, are more frequent.

As an example of another omission we may refer to the somewhat puzzling acoustic jars which turn up from time to time in ancient chancels, especially during their restoration. These large earthenware jars, for the real or imaginary improvement of sound, have come to light beneath the choir stalls of several parish churches, notably in the city of Norwich. They are more usually found embedded in the tops of chancel walls, as at Leeds (Kent), East Harling (Norfolk), Rushton Tarrant (Dorset), St. Clement's (Sandwich), St. Olave's (Chichester), as well as in several Yorkshire churches.

The Relation of Sculpture to Architecture. By T. P. Bennett. (Cambridge University Press, 15*s.* net.)

The Chancel of English Churches. By Francis Bond. (Milford, 7*s.* 6*d.* net.)

THE ARTIST'S APOLOGIA.

THE articles in our preceding monthly numbers, which dealt (rather at large) with some artistic questions of the day, constituted an appeal for general and co-ordinate effort to clear away certain obstacles to any revival of art in our time. It is not wise, perhaps, to proceed further on unassured ground, and it must be admitted that we have as yet a little begged the question of whether the game is worth the candle. That assumption has never lacked such assent as is implied in mere pious lip-service, few being found positively to advocate the extinction of the arts as representing so much waste energy. Active enthusiasts, on the other hand, are even less numerous, and when we contemplate the magnitude of the task, it becomes evident that we must enlist the sympathies of a larger public—revive the Laodicean to a sense of the reality of art, and even (and perhaps this is the more hopeful task) convert the heretic who despises it.

For the more or less avowed contempt which has fallen upon the plastic arts finds its origin in part from a quite healthy desire to provide decent interment for much dead matter formed around them by professional exploitation, in part from a sense that devotion to beauty is not exclusively—nor any longer even predominantly—the prerogative of people concerned in what are called the fine arts. The latter feeling finds expression in the current view (not quite unintelligent) that the men of science, the engineers of to-day, are the modern exponents of beauty, and that the period in which the human mind expressed itself in terms of art is inevitably passed. It is true that science itself has shown in many of its later developments a certain æsthetic sensibility—has even been heavily indebted to art for a power of abstract yet plastic visualization,

first developed by designers in the spirit of allegory, but utilized by science as an aid to speculation. To plunge at once into a concrete instance, a popular exposition of Mendelism was recommended to the present writer the other day (and with every symptom of naïve æsthetic delight) not as a profound or a useful, but as a *beautiful* book. Now it is obvious that this quite sensuous pleasure aroused by the contemplation of Mendelian "tables" was really the outcome of a strictly plastic conception, the reader seeing in the rhythmic appearance and disappearance of a relatively small number of "gametes" an intricate figure based on those principles of interlacement which the artist has ever celebrated as among the elemental factors of life. It is a far cry, you may say, from such merely instinctive fumbling after truth to the clear-cut definition of positive law achieved by Mendel. Well, coming events cast their shadows before, and we may claim that the Celtic "illuminator" was not ill named—that he as he elaborated his plaitings, the sculptor as he revelled in his interpenetrations, imposed upon the human mind by their sheer enthusiasm a suspicion that these things had a mystic significance. They were the forerunners, humble if you will, of the great men of science; more than that, the artist will ever be sceptical of the latter's explanations, and apt to estimate their permanent value as, like his own comments on nature, mainly allegorical. In any case, even if art has but furnished the dim mirror in which science has perceived the solid fact, which it has turned to and grasped, it were a sorry trick to break the mirror as offering only an unreal image.

This citation of a chance derivation of ideas—not more fantastically traced than are, inevitably, all intellectual derivations—may serve to foreshadow the nature of our proposition, that just as science has justified itself to a commercial age merely by its by-products, so art as a pervading influence has a claim on science and the world, less tangible, perhaps, but even more fundamental. It is the playground of abstract ideas wherein they combine and recombine more freely than in concrete form—more freely and perhaps, in a sense, more truly—a fantastic world wherein the possibilities of life are rehearsed much as Waterloo was rehearsed "on the playing fields of Eton." If mind is to conquer matter, here is offered a training in the basis of the task, the fact that matter is but an appearance to be read in terms of symbolism. Things are not what they seem, yet there is ever some relation between truth and appearance, and if we live surrounded by art we get promptings of the principles of which reality is compact, divining truth by the light of beauty. To the man of science this will seem like putting the cart before the horse, but then his worship of Nature, while doubtless disinterested in a personal sense, is complicated by a quasi-utilitarian aim, which for ever postpones his recognition of her nature. Victim of a perennial pursuit of Truth under ever more elusive forms, he has the illusive hope, if not of finding her naked under her last disguise, at least of getting nearer to ultimate Truth as he proceeds. He is thus like a traveller too keen on arriving to see the country, yet fated never to arrive, and his case makes us wonder if in the spiritual world there is not surely a converse to our material fable of the dog which lost the substance for the shadow.

To the artist knowledge, if not quite a vanity, yet shows at any stage a world as much to his purpose as at any other. Always he finds beauty the real gist of the business, and any conception of progress the general sense of which does not make for beauty needs as a corrective art, which, like a compass, does not exactly show you the way, yet saves you from the grosser errors. To be surrounded by art is to enjoy the benefit of a valuable social antiseptic, and if we try to dispense with an influence so reverent in its faith, so genial in its scepticism, we run the risk of seeing certain of the by-products of science so competently utilized for vulgarly competitive purposes that the mechanical age may well prove the final phase of a civilization self-dissolved in high explosive. We recall Lord Dunsany's fable of the city from which the poets and artists had stolen away: "'It is well they are gone,' rose the hum of voices, 'we can do business now.' And only a thousand years later I passed that way, and there was nothing, even among the weeds, of what had been that city."

We have spoken of the magnitude of the task of restoring art to its proper function among us. If we think of that function as the provision of an all-pervading influence predisposing our expectations in research, our intentions in action in the nobler sense, we can hardly find our present surroundings very artistic; they do not typify very vividly the grandeur or the simplicity of the universe. Our eyes are harassed by intrusive trivialities at every turn—our street architecture is monotonous in general conception, and overlaid with shoddy ornament into the bargain, expressing a tireless but tiresome competition, the issue of which matters little; our interiors are too often nightmares of fussiness crowded with objects either frankly useless or veiling their utility under the pretence of being what they are not. If it were not for their atmosphere, which induces somnolence, and their posters, which have not always the decent regard for elementary design of those issued by the companies themselves, the Tube stations, with their white light and simple perspective effects unfretted by accessories, would be by comparison almost places of refuge for the contemplative mind.

At this stage in our diatribe we are, of course, pulled up by the usual protest of the painter of modern impressionist pictures. "Pardon me," he says, "but I *like* this jumble. The eye of the artist finds endless and unforeseen harmonies in its lawless pell-mell of accident, even that hideous interior being for me transmuted by the action of light and colour into a thing of beauty. A room furnished with severe simplicity or in purer taste would please me less as a subject, inasmuch as just because it was so highly organized it would tend to impose its own design and hamper my liberty of treatment." We admit that—to the painter trained to disengage their harmonies—the laws of light, of colour, of perspective, suffice as materials of beauty, and that this particular demonstration, if it be the only business of the painter, is never more impressive, never more in place, than when applied to subjects in themselves sordid and ugly. We are not sure, however, that the painters of such pictures, just because they are inspired by subject-matter intrinsically trivial and insignificant, are not tempted to exaggerate the degree of organization and significance of their own works. They seem fine amid such surroundings, but confronted with the masterpieces of classic art they might still seem to reflect the composite and muddled society, eternally busy about nothing, from which they sprang. We are not disputing that, so long as our life is as ugly as it is, this art has an important function as showing us a way of bearing with it and even enjoying it. It does not replace, however, other forms of art which might introduce into our lives a little order, a little calm, a little beauty. And the impressionist may console himself with the reflection that, if rampant confusion pleases him best as subject-matter, for the next three centuries at least it will not be wanting—nay, even in the palmy days of classic art we do not doubt that there still remained corners of the earth sufficiently expressive of the pettiness and futility of man to offer pretty problems to the modern painter if he could by a miracle be transported back to those times.

If that were possible, or if, by almost as great a miracle, the standard of beauty in our own surroundings were raised, it is unlikely that he would continue long to occupy himself with such themes, for the general level of æsthetic consciousness furnishes the point of departure for the artist of exceptional gifts: he would, perforce, find means in his freer domain of painting to better even that level and push his somewhat approximate art to a high pitch of purity. If, then, the painter fails to sympathize with any movement to purify the general standard of taste, he speaks hardly as an artist—unless we accept as the type of the artist the ingenious Ung, "blessing the tribe for their blindness." That is, indeed, the ideal sort of artist we should expect in a vulgarly competitive age; he accords well with our streets, our music-halls, and our kinemas, and do we not hear Ung "whistling gaily" as he elaborates our disastrous but self-satisfied public monuments?

When we consider many of our perpetrations in such a field, we realize the basis of the dictum cited above that it is the engineers who are the artists of to-day. It is that we suffer from a parasitic pretence at art, of great elaboration, which, so far from being in advance of the general artistic sense of the community, is reproved by confrontation with the single-minded achievements of such strictly utilitarian work as the engineer's. The influence of the latter's work upon the artist must be salutary, for beauty is never far removed from utility. Yet art includes something beyond utility, which may be described as a symbol for delight in utility. If we take so simple an object as an earthen jar, it is obvious that the rounded shape is the one that holds most, in proportion to the amount of clay used, and lends itself best to being cleaned out; that a narrow neck serves to keep the air out; that the handle must be strong enough to lift by and well attached. If, in addition to these qualities, we see to it that the profile of the jar shows forms that look as if they had grown together by a single act, yet is inspired by a delicate balance of such utilitarian claims; if we decorate the surface with a design which, by the repetition in varying perspective of easily apprehended forms, enhances our sense of the nature of its curves; if in any plastic embellishment of the handle we stress the idea of the force of its axial curve and of the splaying hold of its extremities on the vessel, it is evident that we do not really add to its utility. What we do is to tell the user of the zest of the workman in making it. The engineer may thus fling a bridge most competently across a river; but if he shows no lingering pleasure in his job, and is keen only to get it done and start another, he is not quite an artist; for to the artist, as we have seen, the journey is in a permanent sense more than the arrival, the quality of man's life more important than the speedy realization of any of its aims.

This last is a hard saying in war-time. Some recognition of it is necessary even to justify the writing, or, for that matter, the reading, of an essay on æsthetics at the present moment. Both ourselves and our readers, therefore, owe a certain tolerance to

the one branch of art which is sufficiently alive among us to be a universal source of inspiration and refreshment, the art of dress as practised by women. Let no one doubt that the impulse of woman to beautify herself is of divine origin: in so far as it springs from that impulse, her interest in dress should not be entirely frowned upon even now. (From this point of view, for an artist to be grossly more disinterested in financial matters than his wife may be a form of egotism; she also needs certain humble materials for her art.) Unfortunately, there is another side to her interest, and, in so far as her dressing expresses the desire to make the woman next door envious of her greater wealth, it is one of the meanest forms of cruelty, the more despicable because, by the association which has been established in this field between wealth and beauty, she is able to torture her neighbour's finer as well as her vulgar sensibilities. It is one of the compensations for the advent of the plutocratic parvenu that this association tends to disintegrate; and wealth, as it ceases to be allied with beauty, loses some of its prestige. From that, and the other allied fact that artists are generally poor, we may gradually build up an art allied with poverty rather than wealth, the keynote of which would be simplicity. We wish we could count upon woman as the depository of its traditions as she has been of the traditions of the other.

If we project such an ideal we must guard against its possible misinterpretation. There is a pride in simplicity of life which is an amiable thing; there is another of the "Scrooge" or kill-joy type, which, translated into terms of art, would make of art a meagre puritanical business. We have to remember that while, by its constant application to purposes of utility, art should enter into our work, yet it is essentially spontaneous and recuperative—of the nature of play. And just as we have had to meet the painter who cares nothing for the industrial arts so long as he can get on with his own little game, so we have to deal with the man who would admit a certain modicum of art applied to articles of daily use, but sees no utility in, and has no liking for, so imaginative an art as that of painting, and we have also to meet the more frequent type who, though interested in it, finds a difficulty in justifying to himself patronage of so vain a luxury.

Some part of what remains an extensive public interest in the art of painting is merely snobbish and indefensible, an interest in pictures having in the past been at once the extravagance of the wealthy and the hobby of the superior person. But in part it arises from a quite sound instinct. However it may have been degraded in practice, the art of painting remains the happy hunting-ground for ideas in the arts appealing to the eye. "I know but one Art," said Stevens; and just as the child's play offers a training for life free of the limitations of circumstances, so painting, if properly studied, offers a broader training for all forms of design than any other. It has its limitations (and should never wholly abandon the utilitarian aim of being a sort of glorified house painting), but in no art are those limitations so elastic. It thus rightly appeals to man, who, like other animals, is bound by the limitations of his inherited qualities, but counts among those qualities so extraordinary a power of individual adaptation that he has the illusion, or at least the dream, of being a free agent.

Painting is an art which thus offers an outlet to him on the imaginative side, and its place in a liberal education can be filled by nothing else. "La peinture c'est le *piano* de l'homme," said a scornful critic when for a period the art schools of Paris were overrun by would-be painters from every class of the population. We may accept the analogy between it and music without demur. It being admitted that in an ideal State the workman is entitled to sing on his way home, it is no more absurd that he should do a little painting when he gets there, though doubtless its value depends on its being disinterested, the exploration of a spiritual domain, not a thing taken up with a view to exhibiting or selling pictures. We are convinced that there exists a large class of people who vaguely feel the attraction thus exercised by an imaginative world from which they yet find themselves cut off by failure to realize from which side of their sensibilities entrance is to be gained. It had been our intention to make some effort (which must be deferred to a later occasion) to help the plain man in this respect—to show in some detail the position which painting holds among other arts as a training for the mind. A literary critic spoke some time back in *The Athenæum* of the poet's handling of "the middle distance" as a measure of his greatness. Painting, above all the arts, deals with this middle distance. Less exclusively abstract in its appeal than music, which yet does not fail of its appeal, it links such an art with those arts of life—economy, organization, good government—which also are not a sealed book to the plain man. It is thus a key to comprehensive thinking, which, if somewhat rusty, is not to be despised, and which with a little adaptation might conceivably become the master key of a sound intellectual training.

SIR GASTON MASPERO, K.C.M.G.

IN Gaston Camille Charles Maspero the learned world has lost not only the leading Egyptologist of his time, but also a man of the world who possessed a talent for diplomacy and a literary gift seldom associated with archæology. He was born in Paris in 1846 of parents who were Italian by descent, and was educated at the Lycée Louis le Grand, which has been the nursery of many famous scholars. Passing on to the École Normale, he there taught himself without any other assistance to read hieroglyphs, and thus attracted the notice of Mariette, who has left it on record that on sending him a text for translation as a test of his ability, he received in return "a complete memoir." At the age of 23, he was appointed Professor of Egyptology at the École des Hautes Études, took the degree of Docteur ès Lettres at the Sorbonne in 1873, and was appointed to Champollion's Chair of Egyptian Philology and Archæology at the Collège de France the following year. In 1880 he was sent to Egypt as head of a mission to found the Institut Français de l'Archéologie Orientale at Cairo, and succeeded, almost as of course, to Mariette's post as Director of the Egyptian Museum at Boulaq on the latter's death in 1881. Here he remained until his appointment expired, five years later, when he returned to Paris as the acknowledged head of French Egyptology. He became a member of the Académie des Inscriptions in 1883, and in 1899 again found himself in Egypt as Director of the Museum and head of the Service des Antiquités, which he continued to direct until failing health and eyesight caused him to resign in 1914. Shortly before the war, he was elected Secrétaire Perpétuel of the Académie des Inscriptions, and it was while attending a meeting of that learned body on the last day of June in this year that he was attacked by a seizure, which ended fatally within a few minutes.

This statement of facts gives but little idea of the loss to learning caused by his death. His first, and perhaps his greatest, exploit was to copy with his own hand the inscriptions covering the internal walls of the Saqqarah Pyramids, under which were buried the kings of the Fifth and Sixth Dynasties. As the sharp eye of Maspero was the first to recognize, these texts contain the earliest known recension of the curious collection of spells and hymns which goes by the name of the 'Book of the Dead,' and therefore give us the only solid foundation for the recovery at once of the early Egyptian language and of the religious beliefs of its speakers. Maspero's labours, carried out under tremendous difficulties, made these accessible to scholars, and, although later German scholarship has seen fit to revise some of his readings, his will always remain the masterwork on the subject. He also rescued the Egyptian Museum, containing what was even then the finest collection of Egyptian antiquities in the world, from the heap of sheds in which he found it at Boulaq, and did not rest until he saw it installed at its present palace in the Khasr en-Nil at Cairo, where its logical arrangement, the care taken to make its exhibits intelligible even to tourists, and its elaborate cataloguing, are the admiration of all who know it. In addition he converted the haphazard method of "loot-digging," which until his time had disgraced Egyptian excavation, into a reasonable system, in which due note is taken of the place and circumstances of the different finds, and did more than any one else to substitute something like scientific research for a mere hunt for saleable antiquities. In other Egyptological matters, it is sufficient to say here that his judgment was but very rarely at fault as to the date and provenance of any monument of antiquity; that he did much to restore and preserve such unequalled relics of antiquity as the temples at Luxor and Karnak; and that we are indebted to him more than to any one since Champollion for what is known of the ancient Egyptian language.

During his first headship of the Service, Maspero had a difficult part to play. The feeling between France and England over the Protectorate forced upon us by Arabi's rebellion, and the French refusal to share in its suppression, was then at its height, and many of Maspero's compatriots in Egypt thought that he ought to use his position there to make himself a thorn in the side of the English Resident. But Maspero never wavered in his fidelity to the Khedivial Government. His first wife was an Englishwoman, and this and his singularly complete knowledge of our tongue perhaps gave him a clearer insight into our national character than that of most of his countrymen at the time. Hence every successive occupant of the Residency—Lord Cromer, Sir Eldon Gorst, and Lord Kitchener—found in him a perfectly loyal coadjutor, and one whose measures were all directed by a single eye to the advancement of learning, without a thought of personal or political advantage. As this was recognized, Maspero, especially during his second stay in Cairo, came to occupy a position of peculiar strength, and it was doubtless the acknowledgment of this which led to the conferring upon him in 1909 of the Knight Commandership of St. Michael and St. George, which he looked upon as the most distinguished of the many honours bestowed upon him. It is significant that since his retirement it has been found impossible to fill his place, and the Directorship of the Service, which by the Anglo-

French Treaty is reserved for a subject of our great Ally, is still vacant.

Of Maspero's literary gifts most readers of *The Athenæum* are probably aware from the frequent notice of his books in our columns. He had, in an eminent degree, the faculty for logical thinking and epigrammatic expression characteristic of his country, and his memoirs on Oriental archæology—he was careful to write on no other subject—are often perfect models of the best French style. He founded in 1878 the cumbrously named *Recueil de Travaux relatifs à la Philologie et à l'Archéologie Égyptiennes et Assyriennes*, which he continued to edit up to the day of his death. For this quarterly publication he wrote regularly—no number having appeared, so far as our memory serves, for the last thirty-seven years without some contribution from him. To the *Annales du Service* he was also a regular contributor, and in addition he wrote Egyptological articles for nearly every publication in the world admitting his peculiar study, including the *Proceedings* of the Society of Biblical Archæology, of the Council of which he was a member from the time of its foundation. These memoirs, which are gems in their way, he was in the habit of publishing in collected form under the title of 'Études Égyptiennes,' and the like. Their number may be judged from the fact that those republished in the "Bibliothèque Égyptologique," formed by him for the preservation of the work of French Egyptologists only, already occupy eight stout octavo volumes. In the *Journal des Débats* and other leading French newspapers he also wrote periodical articles dealing with Egypt in less technical vein, and many of these have also been collected under such titles as 'Scènes et Paysages d'Égypte,' and have been translated into English. His more extended work is, perhaps, best seen in his 'Histoire ancienne des peuples de l'Orient classique,' in 3 vols., which contains a most lucid and readable account of the ancient East down to the coming of Alexander. A smaller book on the same subject is his 'Histoire ancienne des peuples d'Orient,' which, unlike the larger one, has been frequently revised by him since its first appearance, and has not been translated into English. Both these works are distinguished by accurate information and lucid exposition, the only fault that can be found with them being that the larger one does not possess an index. The same fault may be found with the eight volumes above mentioned, and must interfere much with their usefulness. Coupled with other facts, this shows that Maspero, like many Frenchmen of his day, looked on the memoir as the best, or perhaps the speediest, form of conveying information, and that when he had revised and polished one sufficiently to satisfy his sense of style, he felt an unconquerable objection to going over the same ground again. Fortunately it is a defect that can be remedied by others, and we have no doubt that when Maspero's works are published *in extenso* this will be done.

It only remains to say that his first wife died in 1873, two years after their marriage. The present Lady Maspero survives him, as do one son and one daughter. His eldest child, M. Jean Maspero himself an Egyptologist of great promise, died gallantly fighting for France early in this year, and it is thought that grief at this loss had much to do with Sir Gaston's sudden death.

MUSIC

OPERA AT THE ALDWYCH

'TRISTAN AND ISOLDE' is a forceful argument for English singing in England. Apart from the encouragement given to zealous English singers in interpretation, the need of which is forced upon them not only by their own artistic conscience, but also by the fact that they are understood by their audience, the opera itself is more fully revealed. The story—more complex than the ordinary man would suppose—is apparent and justified according to the legends; the beauty of the language has its chance and its effect. The one drawback is that this revelation includes a sudden awakening to the monotony of an opera written, so to speak, on one note—and a note which is too keen, too elemental, too painful for ordinary consistent humanity. There are moments in life when the whole of 'Tristan and Isolde' can be absorbed and enjoyed as an effortless and integral part of the mental or temperamental state; but the attempt to reproduce this experience leads to disillusion, and such disillusion is even more severe when the attempt is coupled with criticism; it is as if one examined a word-for-word translation of a dream.

Yet from a critical point of view there was much to be said for 'Tristan and Isolde' as given at the Aldwych Theatre. Mr. Frank Mullings invested the third act with a reality seldom achieved; his sense of the drama of the story enabled him to avoid the effect of weariness too often produced by singers who merely follow the music, and his voice was admirable throughout. Rosina Buckman sang with accuracy and care, but had not the temperamental qualities that the part of Isolde demands if it is to inspire. Mr. Radford was an exceptionally fine King Mark, and Mr. Heming was an admirable and eloquent Kurvenal. Sir Thomas Beecham's conducting was of unusual merit; he had a thorough sense of the needs of the singers, and never attempted to sacrifice them to the possibilities of the music; this was specially noticeable in the 'Liebestod.' It must be confessed that the scenery was rather weird.

For 'Boris Godounov' we must again emphasize the point of language. M. Bouilliez was, of course, at home in French; M. D'Oisly as Chuisky found few difficulties in a tongue that is practically his own; and Edith Clegg is far too accomplished a singer to trouble about linguistic chances and changes. But the other singers were undoubtedly distressed: the accent, the prominence of the troublesome *e* mute, and the general compromise between precision and effect inevitable in French singing, proved an obvious handicap.

M. Bouilliez was too much the artist and too little the Tsar, more studied than spontaneous; but his rendering as a whole was impressive and full of merit. Edith Clegg used to the full her chances in the hostess's song, and made a noble struggle against the sentimentality of the rather trying nursery scene. Mr. Radford acted finely as the disreputable old monk, but his voice was handicapped by a temporary excess of vigour on the part of Mr. Goossens, whose conducting otherwise was excellent; he is very young to tackle such a great work, and no doubt time will correct the few lapses of which he was guilty.

Mussorgsky's music is most interesting. He has real gifts of beauty, melody, and effect, and his formula of description is a delightful contrast to the conventions or liberties usual in opera. The performance as a whole—apart from the little matter of French accent and language—did justice to his merits.

The performance of 'Cavalleria Rusticana' on July 8 was adequate, if a trifle subdued, from the dramatic point of view, by contrast with some of the ultra-passionate performances we have seen. But the acting of Mr. D'Oisly as Turiddu, and Mr. Langley as Alfio, was none the less effective for its studied subtlety and restraint. Lena Maitland gave an admirably coquettish version of Lola, and Edith Clegg displayed her usual care and art as Lucia. Vivien Stuart was too conventional as Santuzza. The singing, as a whole, was good, and the chorus work excellent. The scenery was picturesque and lifelike.

The rendering of 'Pagliacci,' which followed, was exceptionally good. The acting was on a high level throughout, and the meaning of the whole play stood out in detail. Vocally, Mr. Blamey carried off the honours by a combination of drama, power, and beauty of voice. Mr. Austin was also notable as Tonio, and Mr. Kenneth Sterne sang his Harlequin Song admirably.

Apart from its musical merits, Bach's 'Phœbus and Pan' (given on July 12) must have commended itself to lovers of contrast; the crisp, clear humour, rising above the convention of Bach's days, was especially striking after the long-drawn and rather luscious flow of Signor Puccini's 'Manon.' But the performance was even more striking, notably in the case of Mr. Webster Millar (Tmolus) and Mr. Mullings (Midas). Mr. Millar has a really beautiful voice, and the music suited him to perfection. Mr. Mullings, as a born actor, revelled in his opportunities, both facial and vocal. The other principals, though somewhat overshadowed by these two, were excellent, especially Mr. Langley as Pan; the chorus, as usual, was thoroughly together, the dancing attractive, and Mr. Dulac's scenery most picturesque. The music for the dances, selected from the French suites, has great charm; one ensemble dance was specially delightful for its delicate and telling *florituri*. But, as we have pointed out more than once, it is for his tenors that Sir Thomas Beecham deserves real congratulation, and we hear he has yet more talent in reserve; it will be indeed good if it excels what we have already heard.

An interesting brochure has been written for the Beecham Company, with special reference to their recent Manchester season. Mr. Dickin has contributed the biographical sketches of the artists, and Mr. Robin Legge gives pleasantly unconventional and instructive notes on some of the operas, notably on 'Tristan and Isolde,' where he indicates the real story that Wagner idealized.

CONCERTS.

NOT only to those specially devoted to operatic music, but to many others who love familiar modes better than novel adventures in composition, Signor Leconte's Operatic Recital of June 20 at the Æolian Hall must have been very welcome. Particular interest attached to the excerpt he gave from Marchetti's 'Ruy Blas,' since this work has not yet been performed in London. If the impression it made was not of anything very individual or original, the fragment served admirably to exhibit Signor Leconte's dramatic power and complete command of varied resources. Muriel Sims is the possessor of a soprano voice of great range and power, and evidently has the instinct of the

theatre. To her share fell the most difficult experiment of the afternoon in the song 'The Fields of Sleep,' accompanied by the composer, Mr. Herbert Oliver. Here it was easier to follow the composer's meaning—*i.e.*, the confusion that often runs through even the most peaceful dreams—than to derive entire satisfaction from a persistent conflict between voice and accompaniment. But if to be entirely and immediately comprehensible is a fault, Mendelssohn, whose Violin Concerto (First Movement) was most sympathetically rendered by Olga Rudge, was among the chief of sinners, as were certain other masters of whom she gave examples in a most dainty manner. A little more power is all she has to acquire, and to one so young that is sure to come.

THE aim and practice of the Oriana Madrigal Society do no less honour to its patriotism than to its artistic taste, for, apart from a Suite of Dances for the Violoncello rendered in accomplished style by Mr. Herbert Withers, every item on the programme of its nineteenth concert, given at the Æolian Hall on July 5, was of English growth, whether of the seventeenth, eighteenth, or twentieth century. The choir is not large, but revealed a tone of high quality, and it is questionable whether there is great gain in multiplying voices even when a building of some size has to be considered. Delightful as the old madrigals and glees were, the liveliest interest was awakened by Sir Edward Elgar's two part-songs, 'Weary Wind of the West' (words by T. E. Brown) and 'Go, Song of Mine,' a translation by D. G. Rossetti from the Italian. While the first picture feelingly gave the lassitude and melancholy the words express, the second—an intricate and daring piece of part-writing—is a remarkable achievement in emotional intensity. A part-song for male voices by Mr. Percy Grainger was as weird and thrilling as Mr. Kipling's gruesome words 'Tiger, Tiger,' demand. The concert concluded with the National Anthem newly arranged in a spirited and impressive manner by Mr. Balfour Gardiner.

BACH'S 'Italian Concerto,' Beethoven's 'Sonata Appassionata,' and Chopin's C sharp minor Scherzo were three important numbers in the programme of Miss Adela Verne's fourth recital at the Æolian Hall (June 15), and were given with the authoritative finish we expect from this accomplished pianist. One does not often hear the Bach Concerto, and such performances as we recall do not equal Miss Verne's interpretation—the clarity of phrasing, the unusual range of legitimately contrasted tone, and the vitality of the last movement. The reading of the 'Appassionata' was even more remarkable. Of all the greater piano works it is one of the most abused; and we wish that its abusers could have heard Miss Verne's masterly and serious treatment of it. The wealth of poetry in the work was made strikingly apparent; the power of musical thought in it was most fully revealed, and its cumulative effect intensified. But the finest thing of all was the manner in which, by sheer consistency of perception, the pianist made clear the way in which one phrase in this work justifies another. Her insight lacks nothing. Miss Verne rarely, if ever, indulges in mere technical display, and there was something more than brilliancy of this sort in Weber's 'Perpetuum Mobile,' while there was quaint gracefulness in Mozart's 'Pastorale Variée.'

THE second of three pianoforte recitals was given at the Æolian Hall (June 16) by Mr. Benno Moiseievitch, who chose for his programme works by Brahms and Schumann. The greatest test of his powers lay in the finest of those three early Piano Sonatas of Brahms which inspired Schumann with confidence in the future distinction of their composer. This F minor Sonata demands of any interpreter considerable technical skill—especially incisiveness and dignity—a keen perception of, and ability to intensify, the climaxes; and in the slow movement a vivid sense of poetry. Mr. Moiseievitch gave convincing proof that he is in full possession of these qualities, and by utilizing them with discrimination, he achieved a fine rendering. From Schumann's works he chose 'Scenes from Childhood' and the famous 'Carnaval.' We have heard him do the latter before, but never better than at this recital. Not that there was in this work, or in that of Brahms, any feature of treatment which was instantly arresting or individual. Mr. Moiseievitch knows his powers too well to seek to add to their effectiveness by the superficial lustre of exaggeration. He has learnt restraint at the outset of his career, at a time when most pianists have not even dreamt of the existence of that admirable quality. At the end of the programme, his reading of Brahms's Paganini Variations was thoughtful as well as brilliant.

At his Schumann-Chopin piano recital at the Æolian Hall (July 1) Mr. Benno Moiseievitch was in variable form; that is, he did things of brilliance which one may well expect from him, and, on the other hand, was occasionally less happy in his treatment of some parts of certain of the works he chose for performance. Schumann's F sharp minor Sonata is a series of lovely thoughts strung together, rather than an inevitably formed whole; it is apt to produce a feeling of "patchiness" unless it is interpreted with extraordinary deftness. If Mr. Moiseievitch failed to prevent this feeling, he can comfort himself by the thought that others have failed too. Technically his playing of the work was very sound, and his rhythmical grip of the last movement quite as it should be. In its continuity of mood and equalized treatment, his reading of the Chopin B minor Sonata (Op. 58) was much finer. One movement did not suffer from comparison with another. It seemed as if the pianist warmed to his work as the programme progressed, and so the Chopin pieces (which included the C sharp minor Prelude and the Ballade in F minor, besides the Sonata) came in for happier and more vital treatment than the three Schumann works. If Mr. Moiseievitch was not so convincingly fine as he had been at his two previous recitals, he did more fine things than indifferent, and kept our interest always alive.

THE first of the three Violin-and-Piano Sonata recitals announced by Mr. Albert Sammons and Mr. William Murdoch took place at the Æolian Hall on June 16. The programme was made up of three famous sonatas—Bach's in E major, Beethoven's in C minor, and César Franck's in A major—each a perfect specimen of the period to which it belongs. To each the players did ample justice, reminding us again of their outstanding merits. It is true that their work on this occasion was not quite so consistently fine as it was on the evening they played the Brahms D minor Sonata. Here and there—for instance, in the second movement of the Franck—we saw slight uncertainties which made us suspect that military duties may have somewhat restricted the opportunities for practice together; but such slight discrepancies were altogether over-balanced by the general high level of their performances. The Bach Sonata was given with complete sensitiveness of perception—a quality notable later in Franck's work. The Beethoven slow movement provided the richest moments of all, and any sense one might have had of its over-length was dispelled by the fascination of the reading. It is a far fling from Bach's work to that of César Franck. The great achievement in the playing of this lovely work lay in its total lack of that hectic restlessness which, in its interpretation by less distinguished players, is painfully prevalent. Expression—wide and varied as it was—was here within bounds, and the orderliness of the reading made the beauty of the work doubly appealing. One wonders why the Æolian Hall is not filled when two such artists collaborate.

Continuing their Sonata Recitals at the Æolian Hall (June 23), Mr. Albert Sammons and Mr. William Murdoch together played works by Mozart (in A), Brahms (in G), and Dohnanyi (in C sharp minor). Again, let it be said, it was a privilege to hear their playing of Brahms, to note its many fine qualities—its restraint, nicety of balance between poetry and intellectuality, and detailed finish. Not one moment of beauty in the first movement was spoilt. The last two movements were played with that continuity of mood which made the reading of the work as a whole remarkably compelling. These young players seem to have the rare gift of revealing what was uppermost in the composer's mind. That is why their interpretations have such a sympathetic quality. It was quite interesting in this respect to feel strongly the derivation (evidently from Brahms) of the first part of Dohnanyi's work. Their juxtaposition seemed to indicate that the younger composer set to work in this instance under the inspiration of the Brahms idiom. Only, like most composers in their younger careers, he allowed the continuity of mood to become too broken up as he proceeded, and from Vienna he took us (and his interpreters) right into Hungary and left us there. But this mental transplantation had in it something fascinating, and there is much to admire in the work.

Mr. Albert Sammons and Mr. William Murdoch finished their present series of joint Sonata Recitals at the Æolian Hall on June 30. They again performed three Violin-and-Piano Sonatas, all famous, but of unequal worth. The series deserved a loftier ending than Grieg's rather meretricious work in C minor, in which, despite the finest of playing, a sense of small-minded rhythms and annoying harmonic mannerisms was always present. Before Grieg came Schumann's D minor Sonata—lovely, but unequal. Inequalities were almost forgotten, however, under the compelling and finished reading of the pair. Their extreme sympathy with the music was evident throughout. Especially good was their playing of the second movement. The best work, and the finest performance, was the first Sonata in the programme—Beethoven's E flat major. The interpretation was sound throughout, the balance perfect. Mr. Sammons's tone was a memorable achievement, and the sense of oneness produced by the *ensemble* was unusually strong. Another series of these Sonata Recitals would be welcome.

MISS JOAN WILLIS AND MISS KATHLEEN BRUCKSHAW collaborated in a violoncello-pianoforte recital at the Æolian Hall (June 19). The former is a 'cellist of considerable gifts, chief of which is a sound interpretative instinct. Her musical qualities are always undeniable, and occasional slight faultiness of technique is a thing almost lost among the better features of her playing. Her share of the rendering

of Beethoven's lovely A major Sonata was finished, and so much in the right spirit of the work that one regretted the obtrusive methods employed by Miss Bruckshaw in the piano part. The latter player seemed to realize too little the fact that all Violoncello-Piano Sonatas need extraordinary carefulness of balance between the instruments if they are to be successful. Even the greatest masters have encountered severe difficulties in mating these two instruments, and especially in avoiding exclusive reliance upon the 'cello's A string for effect. Miss Bruckshaw's vigour was sometimes quite destructive of the niceties of balance required. In Henry Eccles's Sonata the ensemble was better, but disparity of method was again noticeable in Grieg's unequal Sonata in A minor.

Miss Bruckshaw's piano solos were of her own composing. All three demanded considerable executive skill—of the possession of which the pianist never left one in doubt—and their idiomatic suitability is perhaps their most commendable point. The 'Rhapsodical Study' is better than either the 'Nocturne' or the 'Polonaise'; the former suffers from vagueness of tonality, the latter from over-elaboration.

THERE are many fine Russian chamber works which one would like to hear more often in London. To those enterprising artists who have brought such works forward from time to time one has felt grateful, and one owes the same sort of gratitude to the members of the London Trio (Miss Amina Goodwin, Mr. Pécskai, and Mr. Whitehouse) for affording at the Æolian Hall (June 21) another hearing of Sergei Tanéiév's Trio in D, a work too seldom heard here. For sheer vitality and strength it has few rivals, even if search be made among the works of its composer's own compatriots—musical men among whom rhythmic significance abounds, even sometimes to a degree of angularity and uncouthness. But the brilliancy of this Tanéiév Trio differs strongly from that in works of Chaikovsky, especially in its lack of tawdriness. Tanéiév, in short, is essentially Russian in expression, and is, musically, of the same family as Mussorgsky, Borodin, and Rimsky-Korsakov; and in him, as in these three, it is the union of melodic and harmonic thought with the vitality of unusual rhythms which imparts an extraordinary brilliance to the climaxes of this trio, especially to those of its last movements. The London Trio's performance was instinct with understanding and life. They had, earlier, played the Brahms C major Trio, and had realized—and made their audience realize—all the nobility and beauty of the work. Piano solos by Miss Goodwin, and songs well sung by Miss Illingworth, completed a very interesting and enjoyable programme.

ON Saturday, June 24, Chaikovsky occupied the entire programme at the Queen's Hall, and the hold he has upon the public was evident. The matinée opened with a selection from the ever-delightful 'Casse Noisette' Suite. The Concerto in B flat minor for Piano and Orchestra makes the heaviest demands on the pianist, but Mr. Mark Hambourg was equal to the occasion. The 'Pathetic' Symphony in B minor, finely interpreted by the conductor (Mr. G. Shapiro) and rendered by his orchestra, is thoroughly in accord with these grave and strenuous times, and a lighter note was introduced by Mr. Hambourg in the suite of short pieces with which the programme ended.

IT is a happy and convincing sign of the times that the word "Pops" can be used to describe Chamber Concerts which include such eminently fine works as Mozart's String Quartet in E flat and Brahms's Clarinet Quintet in B minor (Op. 115) without conveying any idea of incongruity. For these were two of the three works included in the programme of the first of a new series of four "Pops" announced by the indefatigable London String Quartet (Æolian Hall, July 3). One might almost have feared that at this late hour in the musical season, and after such manifold activities, the members of the Quartet would show a tendency to be tired in their playing. Yet the freshness of their performances on July 3 was as remarkable as ever, and it contributed largely to the happiest rendering of Mozart's Quartet that can have been heard for a very long time in London. The interpretation—especially of the last two movements—made one feel what a child Mozart could be. The players were frankly out to enjoy themselves in this work; and so was Mozart. Following it, they gave again Mr. McEwen's 'Biscay' Quartet, of the three movements of which the second is lovely, and certainly the best. 'Le Phare' (No. 1) belongs properly to the orchestra, and produced a sense of over-strained effort in a String Quartet. 'La Racleuse' (No. 3) has charming tunes in it, but the moulding of the movement needs revision, especially in the direction of greater conciseness. Mr. Charles Draper's fine services helped to make the performance of the Brahms Clarinet Quintet a thing to be long remembered by those fortunate enough to hear it. For sheer sustained beauty few works can be compared to it.

ENGLISH SINGING.

To define "English singing" as the national art of the English singer may seem obvious, but it might still be asked: "What is it that makes singing national?" The answer to this question is made clear by turning to the triple foundation upon which the whole art is built: the words, the music, and the voice.

When poet and musician combine to produce "song," both are expressing themselves with one voice. The poet's thought, modelled by his art, is clothed in the music of the composer, and by the voice of the singer is made into a living thing.

In these three arts the national character is differently represented. To the poet it is generally everything, for it is given to very few to enjoy absolute freedom in a foreign tongue. To the composer it means less, because he has his own direct appeal without reference to language; but when he chooses words he prefers his own language, because he understands it more completely. But to the singer it is absolutely vital, for several reasons which require fuller explanation.

The singer's voice is part of himself. As he grows up speaking his native language, his voice organs develop and adapt themselves to the habit of his speech. When, in adolescence, he begins to sing, his speech is already well established. Even if he has acquired some form of English which may not be regarded as good, his speech is still not so far removed from good English as the habit of any foreign tongue would be.

As, by the very nature of his art, he is bound to be the living voice of the poet's words as well as of the composer's notes, both his understanding and his natural vocal capability bring him, mind and body, into contact with his native language.

What we know of the leopard and his spots is also true of the singer. He can more easily change his "nationality" than his pronunciation. However talented he may be in speaking foreign languages, the fact still remains that the growth of his individuality as an artist rests more and more certainly upon his own natural medium of expression, his native tongue. In English singing, therefore, we may look for the strongest national character when singer, poet, and musician share it all alike; but, for vital reasons, the singer is the most closely concerned in it, next the poet, and then the musician.

There is now another question to ask: What has been the history in this country of singing that we can call English?

In that momentous period when the language of the Church was changed from Latin to the vernacular, singing was in a high state of perfection, judging by the musical demands made upon it by Byrd (1538-1623) and the great madrigal writers of Elizabethan times. The choral foundations of the English cathedrals, the Chapel Royal, and the University Chapels may justly trace their direct descent from the conditions that then existed, and their tradition has been handed down by the great organists who have succeeded one another as the true representatives of an English School.

It was early in the seventeenth century that a development took place in Italy which was destined to raise the human voice to a high place in solo performance. First in the form of the "cantata," on the model of the Greek drama, and afterwards in what grew into Italian opera, the voice, like other instruments, expanded itself to the fullest extent of musical and dramatic expression.

A long line of great Italian masters, from Jacopo Peri and Caccini (1600) down to Giuseppe Verdi in our own time, have carried out a great scheme in which the voice has played the principal part. It always maintained its Italian national character, and singing became almost the prescriptive right of the Italian artists in consequence. Other nations had to borrow what they could from Italy and put it to their own uses. France was fortunate in the possession of Lulli, who was able to found a French tradition on the same lines as the Italian. Germany too wrote her own operas in the native language, and may be said to have brought the Italian School later to its highest pitch of perfection in the music of Sebastian Bach in conjunction with German words. We were fortunate then in the genius of Purcell, who promised well to do the like for us, but his short life and unfinished work left us unable to resist the strong Italianizing influence that came after him.

In the dedication of one of his operas in 1691, Purcell wrote that poetry and music when joined "appear like wit and beauty in the same person," and added the following*:—

"Musick is yet but in its nonage, a forward child, which gives hope of what it may be hereafter in England when the masters of it shall find more encouragement. 'Tis now learning Italian, which is its best master, and studying a little of the French air to give it somewhat more of gayety and fashion."

He evidently realized the importance of the literary side of song, and saw what promise there was of an English School when it had worked its way through a term of pupilage, and his hopes were shared by others who wrote at that time.

For half a century following the death of Purcell, singing was under the dominant influence of Handel. The Italian operas and singers were soon firmly established, and even the English language must have been

* Dr. W. H. Hadow, article on Purcell in Grove's 'Dictionary of Music.'

rendered "in the Italian manner." However great the genius of Handel may have been, it would not be possible for a foreigner to establish our national character for us with nothing but Italian models to work with.

When, towards the end of the eighteenth century, Dr. Arne produced an English opera carefully translated from the Italian of Metastasio, he was cried down by the critics, who declared that the English language was not suitable for recitative. The lists of singers of the time are full of Italian names, and that may possibly account for their way of thinking. Dr. Arne's next opera was set to Italian words. This is a significant fact, showing how difficult it was even for the foremost musician of the day to combat the foreign influence that had taken root in our soil.

After the passage of another whole century we are still not free from it. But the conditions now are different. We find that other nations who have had the power to preserve their own native instincts in the development of music have established schools of their own. The national idiom in each case has become so characteristic that it is almost impossible to do justice to the art of singing without proficiency in five languages: German, French, Italian, and Russian, as well as English.

This has had an encouraging effect upon English singing. The Italian School is no longer the universal model. Our own language with what it inspires is obviously the same to us as German, French, or Russian is to the singers of those countries. Can we do with ours what they have done with theirs?

By referring again to the three foundations of the art, the words, the music, and the singer, the steps to be taken are clearly shown.

The English poet must know that his ideas should be rhythmic, like melodic phrases, and his words well adapted to fine speech. The English musician must be able to intensify the poet's meaning by a parallel expression of his own, and make a careful study of the voice, upon which he relies entirely for interpretation. The English singer must be a master of both declamation and vocalizing, and at the same time develop his natural physical forces and mental perceptions to the highest possible level. He must not only pronounce and declaim the words in the noblest manner, and vocalize the music with accuracy and grace, but must also understand the intellectual and emotional meaning of both so well that he may add more to them out of his own artistic personality. The strong link which binds all three artists into one is the beautiful and characteristic use of the sound and meaning of the English language.

Let poets then, and musicians and singers, learn what is required of them in lyric and dramatic composition and expression. With such an inspiring co-ordination a school worthy of the title "English" will soon become one of our national assets. A.

*** In view of the sentiments expressed in this article, we may point out that English singers are already contributing their part of the work that should be done; the Society of English Singers, formed under the Presidency of Sir Charles Stanford, and including such well-known musicians as Messrs. Percy Buck, Gervase Elwes, Ben Davies, Plunket Greene, Robert Radford, and Arthur Somervell, and Dr. Aikin, has drawn up an important list of criticisms and recommendations in respect of the teaching of singing in English as it is and as it should be.

DRAMA

'HOBSON'S CHOICE.'

A MORE precise title for this play would be 'Miss Hobson's Choice,' for it is the masterful daughter of a Lancashire bootmaker who makes every one submissive to her will in Mr. Harold Brighouse's popular play at the Apollo Theatre. Why the career of this advanced young lady is placed so far back as 1880 remains a subject of speculation to us; even to-day a lady of 30 who not only forcibly provided herself with a husband, but also arranged for the immediate marriage of her two younger sisters, would be sufficiently remarkable. The play, in fact, is made up of a large number of proceedings which would be anomalous in any day. The fact, however, is that it undoubtedly suits the present temper of a large section of theatregoers, and fills a want in providing sensible and wholesome relief in a period of great tension. If it represents a return to a simpler taste in plays, designed as a contrast to a time full of great complexities, there is much to be said in its favour. Mr. Brighouse might, however, without indulging in any subtleties, safely leave more to the understanding of audiences of even limited intelligence. For instance, when the female Petruchio upbraids her captive with looking as though he were going to the dentist's chair instead of to the altar, his comment that in the former case you left something behind would have been better without any "whereas." Again, when she announces how she has set him up in business, his wry comment that his name was certainly over the door needed no further emphasis. We had formed hopes that Mr. Brighouse would concentrate his attention on carrying forward the work of his friend Stanley Houghton, to the perpetuation of whose memory he has already done much. Thus he might have gone on delineating those broad and deep aspects of life which must be better understood before we can hope for a saner outlook. Perhaps he has rightly considered that such work should come after the war.

Although Mr. Norman McKinnel made plenty of fun and gave us good acting, even realizing pathos in the last act as a man beaten to his knees, we have seen him in parts better suited to his particular style. Edyth Goodall sustained her dominating part admirably throughout, and Mr. Joe Nightingale provided her with an admirable contrast as the workman who, at a loss when first forcibly divorced from his shoemaker's last, eventually showed himself thoroughly capable of following the lead of a capable woman. Though we have not space to notice each individual member of a good cast, we cannot close without a special word of praise for Mr. J. Fisher White's trenchant bit of acting as a Scotch doctor.

'THE TOY CART.'

ORIENTAL melodrama, as exemplified in Mr. Arthur Symons's version of 'The Toy Cart,' given by the Incorporated Stage Society on July 9 and 10 at the Queen's Theatre, is highly interesting in its suggestion of audiences of many centuries ago; not that we imagine these have changed very greatly, in spite of the progress of the ages. Any one who has listened to the Eastern bazaar or village story-teller will remember his devices, old and varied as the hills, for engaging and maintaining the interest of his audience; and this Sudraka play is at least a first cousin to the kind of story in which one can imagine an Indian audience revelling. There is the good Charudutta, with his equally virtuous friend Maitreya, attacked by the wicked Samsthanaka, brother-in-law to the king and enamoured of the dancer-courtesan Vasantasena, who prefers the poverty of pious Charudutta; there are gamblers, a judge, and executioners—a most genial pair whom Mr. Bernard Shaw might well have wished to create—a mendicant friar, the calculating old mother of Vasantasena, and a host of other personages, good, bad, and indifferent. They all act and interact, through devious complexities, up to the favourite *dénouement* of virtue rewarded and vice reproved in the best style of the oldest and most natural world-comedies; and they all utter sentiments appropriate to life in general and their own lives in particular. We can imagine a village audience gasping with horror when the dancer is strangled, cheering when she comes to life, spellbound throughout the trial of her lover, deadly anxious when he is led to execution, then—here we imagine the story-teller must have "taken up a collection"—rejoicing at the timely arrival of the resuscitated dancer—and all's well that ends well.

This sounds quaint and a little crude to an "expert" audience, and the play is too long (though probably it is less than half of the original); there are inexpert moments, such as the dance and the overlong wait before the execution block. Again, clever as Mr. Symons's version is and beautiful in places, there is something trying about English declamation on one prolonged note of emotion. We should like to hear the play in French, or else as an opera; the one or other medium would, perhaps, seem more natural, certainly less tiring.

There was, in any case, some good acting by Mr. Wontner as Charudutta; Mr. Basil Sydney as the wicked prince, a clever combination of vanity and malice; Mr. Reynolds as the judge, and Mr. Byford as the first executioner; while Rose Edouin was effective as the designing old mother.

One feature of Mr. Symons's version was the set of verses assigned to Vasantasena, who, in Indian life, would never have been allowed anything beyond prose—verse being reserved for what the Orient esteems to be the superior sex.

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Printed and Published Monthly by J. EDWARD FRANCIS, 11 and 13 Bream's Buildings, Chancery Lane, E.C.
Agents for Scotland: Messrs. WILLIAM GREEN & SONS and JOHN MENZIES & CO., Ltd., Edinburgh.—July, 1916.